

THE LEHIGH REVIEW

A Student Journal
of the Arts and Sciences

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THE LEHIGH REVIEW



A Student Journal of the Arts and Sciences

VOLUME TEN

SPRING—FALL 2002

ten

Each year, Lehigh University publishes the *Lehigh Review*, a student journal of the arts and sciences. Each issue contains some of the best writing by Lehigh students.

Any scholarly articles, academic essays, or book reviews may be submitted. The *Review* does not ordinarily accept fiction or poetry.

All submissions should reflect the breadth and depth of the liberal arts. We are especially interested in submissions that draw from the content or methodology of more than one discipline. The *Review* expects students to submit well-researched and well-written work that exceeds a mere synthesis of existing sources. Submissions should demonstrate imagination, original insight, and mastery of the subject.



A. Packer

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THE LEHIGH REVIEW

TENTH
ANNIVERSARY
ISSUE



We've Got *Tenure*

Yes, the *Lehigh Review* has finally attained senior status in the world of Lehigh. This year we turn ten, and like all ten-year-olds we can show the campus our age by giving it the finger, er, ten fingers. It has been a decade of excellent and mediocre writing on the most interesting and mundane of topics. This year, we hope to encompass all the *Review* has been for the last ten years, and also bring it up to ten speed hike so it will be ready for the next decade. We tested our authors' intelligence, pronunciation, and counting skills by requiring they say (ten times really fast) "One smart fellow, he felt smart. Two smart fellows, they felt smart. Three smart fellows, they all felt smart."

The *Review* staff is comprised of tennis players, tenors, and those who tend sheep. Personalities range from tenacious to tense to tentative, with some people being more tender than others. (For specifics on who has tenderloins, ask Alfred.) While in the past there has been tension among staff members, most recently, warm fuzzy feelings have been reported tenfold. We hope to give our audience these same feelings. As you read the *Review*, gripping it with your tentacles while wearing a ten-gallon hat, prepare to feel the ecstasy of the words throughout your tendons. Ten-four, good buddy.

—Amy Burchard





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The Political Poster in World War II

BY EMMA PANKENIER

I. Propaganda and Poster Art: The Fourth Front of Warfare in World War II

Propaganda. In this culture, we practically shudder at the mention of it. We think of propaganda as the manipulative use of lies, deception and misinformation. During World War II, however, propaganda in the form of cleverly crafted poster art played a crucial role both for the Allies and the Axis powers. In Germany it encouraged the public to pick up their heads and overcome the humiliation they suffered after the First World War. It mobilized them behind one leader, the man who promised to make Germany a powerful state once again. At the same time, once the United States joined the fight against the Axis forces, poster art propaganda was strategically used to unite the American people against a common enemy, and to keep morale high in what promised to be a long and bloody war. Poster art in the United States was used to recruit people for the military, to encourage the mass production of war supplies, and to remind the public that sacrifices had to be made on the home front.

Using persuasive techniques such as emotional appeals, symbolism, and the power of authority to create the poster themes, American propagandists produced poignant visual messages that influenced the public's attitudes and behavior. Of course, there were many other forms of propaganda utilized during the war, but political posters were among the most obvious, dramatic, and forthcoming with their intent. Because posters were hung in every public space in almost every town in America, and because their messages were so clear and direct, they were impossible to ignore.

II. Historical Background

On January 31, 1933, Adolf Hitler ascended to the role of Chancellor of Germany, and with him, came the ideology that was National Socialism. At a time when the German people were feeling humiliated and the country was "saddled with debts which destabilized the political structure . . . the emergence of National Socialism offered the German people a focus, an identity, a solution" (Alexander 97). Capitalizing on the people's weaknesses, Hitler and his party, the Nazis, were able to seize control of Germany between 1933 and 1938 with little resistance. Although the

radical doctrine of the Nazi party should have been enough to alarm Germany's neighbors, most of the other countries in Europe were too busy picking up the pieces after the First World War to pay much attention.

The German people were downtrodden, depressed and confused, and Hitler proposed a plan for them that could make them powerful once again. He re-instilled feelings of national pride and urged them to unite themselves behind the Nazi party. His strongest tool in the campaign to win the support of the German people was propaganda. His Minister of Propaganda, Joseph Goebbels, had "recognized the power of visual persuasion and utilized the strengths of the political poster to promote the message of the Nazi party, to rally support for the emerging Third Reich, and to establish Hitler's persona as the symbol of the Fatherland" (Alexander 98).

At the same time, the United States was also recovering from the First World War and the Depression, and after having signed the treaty to end the war that would "end all wars," the American public were not expecting to be involved in a second war at any time soon. And so, even after Hitler seized control of Germany and preached about taking over the rest of Europe, America paid no attention. And even when Hitler's army actually began invading other countries, America still did nothing. The anti-war sentiment was high, and so were feelings that isolationism was the best option when there were problems at home to be tackled. It wasn't until December 7, 1941, when the Japanese launched a surprise attack on Pearl Harbor, that it became clear that the United States could stand on the sidelines no longer.

While Hitler and the Germans had been preparing for years for World War II, the United States was not at all economically prepared for another war. The government immediately realized that not only should it capitalize on the widespread anger sparked by this attack, it could channel this energy into support for the war. According to Alexander, the attack on Pearl Harbor at least had the advantage of being an unwarranted attack, and therefore created "propaganda momentum" (99). Having used the political poster extensively during World War I, the American government knew what a crucial tool it was in informing the public and shaping attitudes toward the war. It launched an aggressive propaganda campaign, and in the next few years, hundreds of political posters were designed and distributed to the nation's post offices, grocery stores, and other public places where they could not be missed or ignored. The American public was their audience, and they had to be persuaded of the importance of the war, and that individual sacrifices were crucial to the war effort.

III. What is Propaganda?

"I cannot convince a single person of the necessity of something unless I get to know the soul of that person, unless I understand how to pluck the string in the harp of his soul that must be made to sound" (Welch 1).

These were the words of Joseph Goebbels, history's most infamous propaganda artist. Whatever the flaws in his character, his point cannot be argued with. Persuasion cannot occur unless the advocate knows his audience. This is the key to success-

ful propaganda. It must cut to the core of human emotion and attitudes, and its message must be clear.

While it is often thought of as something deceitful and wrong, propaganda's origin was innocent. "Propaganda in itself is not necessarily something evil. Throughout history the governors have always attempted to influence the way the governed see the world" (Welch 1). According to Welch, it wasn't until the First World War that propaganda became known as something "sinister." "The First World War demonstrated that public opinion could no longer be ignored as a determining factor in the formulation of government policy. Morale came to be recognized as a significant military factor, and in Britain propaganda began to emerge as the principal instrument of control over public opinion" (Welch 2). Likewise, during World War II, governments in all of the participating countries recognized the importance of controlling public opinion, and the United States was no exception.

Still, according to Welch, there are common misconceptions about propaganda. It is widely believed that propaganda is nothing more than the art of persuasion, serving only to change existing ideas. "More often, though, propaganda is concerned with reinforcing the existing trends and beliefs, to sharpen and focus them" (Welch 4). A second misconception is that propaganda "consists only of lies." But, "In fact, it operates with many different kinds of truth—ranging from the outright lie, through half-truths to the truth torn out of context," not to mention, of course, the actual truth (Welch 4).

The most important aspect of propaganda the persuader must understand is that it loses all its effectiveness through time, as the audience has the opportunity to question it. As Gnebhels once said, "propaganda becomes ineffective the moment we are aware of it" (Welch 4). Likewise, it is important for propaganda to make both emotional and logical appeals. "If propaganda is too rational, it runs the risk of becoming boring; if too emotional or strident it can look absurd. As in other forms of human interaction, to work properly propaganda must strike a balance between reason and emotion" (Welch 4). Constantly changing and up-dating itself, the propaganda in the form of poster art during World War II did all of these things.

IV. The United States' Approach to Propaganda

After the United States finally entered the war, President Roosevelt knew that a massive propaganda effort would be necessary for two reasons: first, "the powers of the government to influence or direct the economy were very limited," because at that time, the private sector basically governed itself, and secondly, by relying on propaganda, the "government hoped it could exert some influence on labor market patterns by providing an ideological framework compatible with wartime conditions" (Honey 29). At the time, "there was still confusion not only over the purpose of the war, but also over the reasons for rationing, and the seriousness of labor shortages across the country" (Honey 30). The government needed to convey to the public that every individual needed to do his part, and to educate them why.

Another important purpose of propaganda was that it allowed the government to "control public responses, not only to the labor shottage but to unsettling wartime phenomena as well—rationing, forced separation, housing shortages, strained community services, and overcrowded transportation facilities" (Honey 30).

Although propaganda had all of these important functions to fill, the government was reluctant to use it at first because of the negative connotations of the word. Roosevelt understood that, unlike war-torn Germany, the United States was a democracy, and propaganda is more difficult to manipulate in democratic countries because "lies can be more easily exposed than in dictatorships. The big lie cannot be continually repeated or it will become ludicrous . . ." (Rhodes 144). And so, although Roosevelt established two propaganda departments, both had innocuous names and made no actual reference to propaganda: the Office of War Information (OWI) and the Office of Strategic Services (OSS). The attitude adopted by the propaganda department was that it "must always retain the essence of truth in what it said. It could embroider the truth, but there must be some truth to embroider" (Rhodes 144).

Within little time, a barrage of political propaganda posters was issued, both by the government and also by private corporations seeking to influence the public in ways that would benefit them. The posters used bold graphics and simple messages to urge the public to support the war effort. Although the messages of the posters fell into a variety of categories, there were essentially two main types of posters, divided according to the psychological approaches they used.

The first type used colors and imagery related to positive concepts such as patriotism and strength, pride and loyalty, to invoke positive feelings on the part of the viewer. "These posters motivate the viewer by instilling patriotism, confidence, and a positive outlook. Patriotic colors . . . [and] pictures of fists, muscles, tools, and artillery convey American strength" (NARA 2). They encouraged women to involve themselves in the war effort, and tried to instill feelings of pride on the part of the factory workers who were supporting the war. Lastly, they used familiar national symbols such as Uncle Sam, and of course, the American flag, to encourage everybody from enlistment to buying war bonds.

Rather than simply trying to galvanize support for the war, the political posters in the United States gave the public specific tasks they should do to help win the war. They tackled several different domestic problems and attempted to sway opinions in order to change behavior. One of the first goals of the government was to respond to the labor shortage that resulted when men left factory jobs to enlist in the army. The government tried to change existing attitudes about women's roles in society by glorifying the role of women as workers, not housewives. Until then there had been a stigma associated with women working outside of the home, and government propagandists attempted to change this by pointing out that it was the women's duty to pick up where the men had left off when they went to war.

The traditional standards of feminine beauty were broadened in order to incorporate women workers who were strong and diligent, not frail and vain. "The accoutrements of war work—uniforms, tools, and lunch pails—were incorporated into the revised image of the feminine ideal," (NARA 2). The poster entitled "We Can Do It" (Appendix A) illustrates the attempt at promoting an image of the tough, hard-working woman who recognizes that she has a duty to her country. This new portrayal of the ideal woman was starkly different from the traditional "pin-up" girls who had epitomized feminine beauty before the war.

Associations with patriotism and national honor were used in many different types of posters, including encouragements to buy war bonds and to stay united and determined during the long war. "United We Win" (Appendix A) was a popular slogan that reminded the public that the war was everybody's fight, and the juxtaposition of the American flag in the background along with the two workers of different ethnicities in the foreground reminded the public of America's greatness.

Another important approach taken by propagandists was to liken factory work that produced supplies for the soldiers with the traditionally more honorable role of actually serving in the military. "The war waged on the battlefield could only be as successful as the battle waged on the home front to keep the soldiers supplied . . . [There was] a campaign to equate the valor of factory production at home to the valor of fighting on the front lines" (Alexander 106). Slogans like "It All Depends on Me," and "Give Him Enough and On Time," emphasized the importance of providing supplies for the soldiers, and the poster "Give 'em Both Barrels" (Appendix B) went so far as to portray a soldier and a factory worker working symbolically side-by-side.

Similarly, posters such as "Keep 'em Fighting," (Appendix B) showed images of masculine strength and reminded the public that "production wins wars."

The second type of posters were starkly different from the positive, cheerful ones that played on American patriotism. This other category of posters attempted to "rck people out of their complacency with grim, unromantic visions of war. They depict[ed] the human cost of war, confronting the viewer with corpses, bloodshed, and gravestones" (NARA 2). These posters used imagery that demonized the enemies, and pointed fingers at those on the home front who weren't doing their part. "These [posters] appeal to darker impulses, fostering feelings of suspicion, fear and even hate" (NARA 2).

This other side of American propaganda was intended to remind the public of the evil nature of the enemy and that they must not shirk their responsibilities on the home front. These were the negative, accusatory posters that pointed fingers at the American public. Rather than using positive imagery to get the message across, these posters scared the public into submission. With posters like "Someone Talked" and "Wanted! For Murder," (Appendix C) the public was reminded that the enemy could be lurking anywhere and they must not spill military secrets. These posters portrayed the "potentially devastating battlefield consequences of even the most casual conver-

sation at home" (Alexander 3). Not only did they give the public a precaution, but the posters also threatened that they would be held accountable for their actions. Similarly the poster "Keep These Hands Off" (Appendix C) tells the viewer that it is her duty to buy victory bonds in order to protect her children from harm.

Another powerful and provocative poster was "You Talk of Sacrifice" (Appendix D). The haunting image of the dead soldier's body, hung over a barbed wire fence, reminded the public that food rationing and the other sacrifices they made on the home front were trivial compared to the sacrifices made by the soldiers on the battlefield.

The three posters in Appendix E illustrate the exaggerated portrayals of the enemies as horrifically evil. These images were intended to address any reservations the public might have about the importance of the war, and they proved that the American fight was a noble one because it was a battle of good versus evil. Images such as the one of the Japanese soldier in "This is the Enemy" reinforced the idea that the enemy was so brutal and morally repugnant that he would murder and rape (this is presumably what has occurred in the picture) an innocent woman.

The persuasive techniques used for both of these types of posters were, most obviously, emotional appeals. Just as advertisers today appeal to our desires to have high self-esteem and feel good about ourselves, the artists behind these propaganda posters knew exactly how to reach into the psyches, and even the consciences of the viewers. Using positive themes such as patriotism and strength are an effective way of appealing to the viewer's desire for power, perhaps not individual power so much as power and strength as a nation, united as one.

Similarly, the very nature of the posters themselves made another sort of emotional appeal. The themes were repetitive and the posters were so mass-produced that they were practically everywhere. This meant that they not only played on societal norms and values, but also had the power to establish new norms and values. Just as "advertising tells us what is good or bad, in or out, right or wrong," (Woodward & Denton 310) the political posters gave their audience the same types of messages. What was the "right" thing to do to support the war effort? What was "everyone else" doing? The political posters of World War II answered these questions.

Another important persuasive element of the posters, especially when they first started being produced, was that they helped the American public to deal with their cognitive dissonance relating to the war. After all, it wasn't until the Japanese attacked Pearl Harbor that the United States finally decided to join the war effort, and before that, most of the American public was strongly against it. For this reason, and because the public was generally somewhat confused about the true purpose of the war, it was natural that not everyone was in complete support of the war effort, and when they were forced to become a part of it anyway, cognitive dissonance was inevitable. To appease the public's reservations about bombing the enemy, the political posters villainized the Germans and Japanese, portraying them as hideous monsters who raped and slaughtered women and children without a tinge of guilt.

Because many of the posters were issued by the government, and the official-sounding Office of War Information, the public could rest assured thinking that the credibility of the advocates was high. "In persuasion, who is communicating matters a great deal. Messages do not stand alone; consumers weigh both the credibility of the advocates as well as the quality of their messages" (Woodward & Denton 19). In producing propaganda in the form of poster art, the government was taking advantage of its role as the ultimate authority. As Woodward & Denton explain, it is natural for people to rely on authority, both individual and organizational, such as government itself, when tackling issues in life.

Society benefits greatly from such reliance. It facilitates legal, military, and political systems and is the basis for social control at all levels . . . Certain positions and institutions represent information and power. We defer because we respect the information—or because we fear the price of ignoring the wishes of those who can affect our well-being (Woodward & Denton 178).

By weaving together these various persuasive approaches, and taking advantage of its role as an authority, the government was able to produce posters whose messages were both precise and potent.

V. German Approach to Propaganda

"Nothing is easier than leading the people on a leash. I just hold up a dazzling campaign poster and they jump through it" Joseph Goebbels (Rhodes 10).

Unlike the Americans who were unprepared for World War II, the Germans had been adjusting to the idea since the early 1930s, thanks to Joseph Goebbels and his Ministry for Popular Enlightenment and Propaganda. The German propaganda, sanctioned by Adolf Hitler, had sought to convince the German public that the Nazi party could restore their country's greatness. Political propaganda had only previously been used on a limited scale during World War I, but "it was left to Nazi Germany to employ it on such a scale, and with such effect, that by 1939 the German masses seemed completely indoctrinated" (Rhodes 11).

Adolf Hitler had already familiarized himself with the study of propaganda long before World War II broke out. In fact, he had devoted two chapters in his book *Mein Kampf* to propaganda. He believed that the man who controlled the masses could control the state, but at the same time, he made no attempt to conceal his contempt for the common people:

The psyche of the masses is not receptive to anything that is weak. They are like a woman, whose psychic state is determined less by abstract reason than by an emotional longing for a strong force which will complement her nature. Likewise, the masses love a commander, and despise a petitioner (Rhodes 13).

Hitler also believed that the public admired brutality and physical strength: "the masses need something that will give them a thrill of horror," he said once (Rhodes 12). This appeal to the public's "need" for horror certainly came out in his political posters, as they demonized the Allies, just as the American propaganda was doing to them. Hitler also believed that logical appeals were for the most part unnecessary, and that purely emotional appeals would be much more effective in rallying the public. "Propaganda consists in attracting the crowd, and not in educating those who are already educated," Hitler wrote in *Mein Kampf*, (Rhodes 12). He and Goebbels believed that the most effective kind of propaganda was the sort that was simplistically displayed and only concentrated on a few themes. The political poster therefore became the perfect outlet for Hitler and Goebbels' preferred style of propaganda.

Goebbels's first main goal was to elevate Hitler's status as a leader of the people. He attempted to portray Hitler as a leader with infallible judgment and wisdom beyond normal human understanding, while at the same time emphasizing that he was still a "man of the people" who wanted to look out for his countrymen. This strategy to make Hitler not only revered, but also loved, was the essence of the "Fuhrer legend" (Rhodes 13). Although we now look back at history and remember Hitler as one of the most brutal and evil dictators of all time, Goebbels managed to portray him as a warm and loving man, perhaps because of this expert manipulator's commitment not to the truth, but to the art of propaganda. Goebbels believed that the sole objective of propaganda was success, not truth (Rhodes 19).

With the appointment of Goebbels as Minister of Propaganda, the German public had witnessed an onslaught of political posters proclaiming—often not through words, but through imagery alone—that Hitler was their leader, the one they should put their faith in. Stoic portraits of Hitler in military garb posing against solemn, dark backgrounds showed the public that the condition was serious and that they must support Hitler for the sake of their country.

Just as the American propagandists used both positive and negative imagery to influence attitudes and behavior, so did the German propagandists. Goebbels, of course, did his best to portray Adolf Hitler as the ideal man: both wise and strong as well as kind and fatherly. The three posters in Appendix F portray Hitler as a powerful leader and a loving father figure. "Ein Volk, ein Reich, ein Führer" means: "One people, one nation, one leader." This poster assured the German public that Hitler was the man who would lead them to greatness and that they must be united behind him.

Although most Nazi political posters focused on portraying Hitler in a positive light, others focused on establishing feelings of national pride and superiority. Posters calling for children to join the Nazi Youth provided idealized images of Aryan boys, with their light features and beautiful eyes, proudly sporting Nazi uniforms and swastikas. In Appendix G, the idealized German girl, boy and mother are honorably portrayed, and the swastika symbol is prominently displayed alongside them.

The military recruitment poster in Appendix H also idealizes the German SS soldier and gives him masculine beauty and heroic stature.

While German propagandists were elevating the status of the German people, they had to dehumanize the enemy in order to more effectively contrast the "good" from the "evil." From the Nazis' point of view, the "evil" was not only the Allied forces, but also Jews, Communists, and other minority groups. And so, while the German race was idealized, the Jews and Communists were intentionally stereotyped and portrayed with distorted and freakish faces, often shown desecrating symbols of German pride. The ultimate effect of these two tactics was a polarization of Germans and Jews: one group was established as superior and inherently good and the other was deemed repugnant and symbolically sentenced to death. The poster in Appendix H illustrates a horrific portrayal of the Allies. The message means: "Black-out! The enemy sees your light," but it does much more than remind the Germans of an important safety precaution. It portrays the Allies as inhuman and grotesque. The poster tempts the viewer to ask: how could anyone not support a war that would destroy these monsters?

These hate appeals were intended to unite the Germans against a common enemy and create scapegoats for all of Germany's problems. Although actual words were not always used in the hate appeals, the persuasive tactic is the same as that of hate speech. "The goals of hate speech are to inflame the emotions of followers, denigrate the designated out-class, inflict permanent and irreparable harm to the opposition, and ultimately conquer" (Woodward & Denton 80). We know Hitler ultimately succeeded in killing millions of Jews, and he could not have done this with his countrymen behind him had he not first convinced the German public that the Jews were the enemy. This is the essence of hate speech: " 'polariz[ing] particular groups in order to organize opposition, solidify support, and marshal resources toward forcing a 'final solution' to a thorny problem' " (Woodward & Denton citing Whillock and Slayden 80).

VI. Effectiveness of Poster Art As Propaganda

It is difficult to quantifiably calculate a change in attitudes or other psychographic factors, and therefore, one cannot determine inconclusively that the political posters of World War II were actually effective. The purpose of political posters is to influence attitudes and thereby invoke change, and although there is little statistical proof either way, it is my belief that both the American and German propaganda posters were highly effective in influencing behavior, but in different ways.

In terms of concrete proof of the effectiveness of American propaganda, we know that one of the main goals of the propaganda was indeed achieved. Women were urged to leave their duties as housewives and begin to work in the factories instead, and we know that women's employment patterns did indeed change dramatically during the war. There was an influx of women into aircraft, shipping, and ammunition manufacturing (Honey 21). We also know that men who worked in production

were encouraged to do their part as well. And indeed, the labor shortages were remedied eventually and "the government later concluded that labor power was the most crucial factor in the success of the war production program" (Honey 21). This could probably not have happened had the public not been inundated with the various propaganda posters that addressed the labor shortage.

From what we've learned about persuasive techniques, I would also conclude that the American propaganda posters were effective because of their strong emotional appeals. The various posters appealed not only to the individual's and public's sense of honor and patriotism, but also themes of strength and masculinity, as well as feminine beauty and men and women's traditional roles in society. Appealing to the public's insecurities and fears about the war and the enemy was strategic because the posters showed them a "reality" about the enemy that was unbearably cruel. Doing one's part to help in the war effort therefore became not a choice, but an ethical obligation.

As for the German propaganda efforts, there is no question that they were effective when one considers how quickly and dramatically Hitler and Goebbels were able to manipulate attitudes. As we know, Hitler seized control of Germany at a time when German morale was low and the people were depressed and humiliated in the aftermath of the First World War—certainly not emotionally prepared for another war. But in just a few years, Hitler and Goebbels restored a sense of pride in the German people, convinced them that a war was not only necessary but also winnable, inspired them to embrace the Nazi doctrine, and compelled them to stand behind Hitler as their leader. The scapegoating of Jews and Communists solidified the idea that the Germans were not responsible for their country's problems and provided a clear enemy who they could channel their aggression and frustration toward.

Perhaps the effectiveness of World War II poster art can best be measured by the military successes that resulted. After all, both Hitler and Roosevelt recognized that propaganda was the fourth front of warfare; a war could not be won without public support. Hitler's army was doing quite well at the beginning of the war, perhaps because "the American propaganda bodies clearly could not compare, at least at the outset, with Goebbels' mammoth and monolithic structure" (Rhodes 146). But American propagandists soon caught on and were able to summon support through persistent appeals to Americans' sense of honor and pride, and eventually win the war along with the Allies. German morale, on the other hand, eventually took a turn for the worse.

The Nazis believed in a master race and hoped to one day rule over all of Europe, but their propaganda had not clearly conveyed these intentions. It had attempted to justify their anti-Semitic beliefs by scapegoating the Jews, but their gross distortions and true intentions were eventually revealed. "The exposure of these distortions did not lose the war, it merely uncovered the deceit used to rationalize Nazi military

aggression and led to a deterioration of support on the home front . . . (Alexander 104). Without public support, Hitler and his army were doomed.

All that remains from World War II now is what is written in history books, but what we can see in retrospect is that the influence of propaganda on public attitudes and even public behavior was immense. Someone had to win the war eventually, but the battle waged between the mighty propagandists was for a long time in a dead heat. Both American and Nazi propagandists knew how to stir emotion in their people and they were both successful in their own way.

VII. Conclusion

As the final vestiges of the last war that enjoyed the full support and approval of the entire nation, the U.S. political posters of World War II are a testament to the power of persuasion. The sophistication of the propaganda campaigns utilized by the American government during World War II was truly exceptional and would never be outdone. Perhaps the political posters left their mark in American history because they emerged at a time when the American people truly trusted the government and the media. The details of a war could be over-simplified, and the evils of the enemy could be exaggerated because all that really mattered in the end was that good would prevail over evil, and the American public wanted to believe in the greatness of their country.

Looking back at the other military conflicts of this century, it is clear that the widespread support and public willingness to contribute to the war effort of World War II was unparalleled, and this is no doubt directly related to the government's post-World War II abandonment of the weapon that is propaganda. Nevertheless, perhaps the reduction in the government's ability to wage widespread support for much of anything these days is an acceptable price to pay considering that propaganda can be used for evil just as easily as for good. After all, there is no doubt that Hitler would never have been capable of the terror and destruction that he inflicted on the innocent people of Europe had he not utilized the power of propaganda, his most potent weapon.

Appendix A



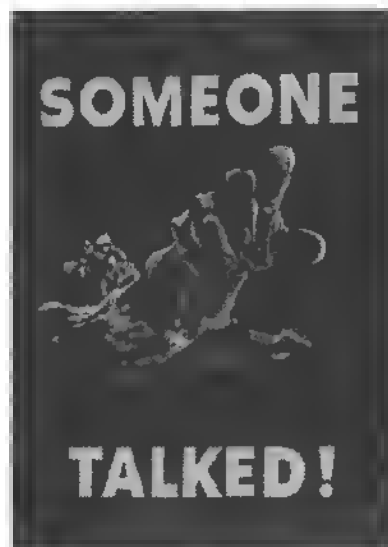
Photos courtesy of National Archives and Records Administration

Appendix B



Photos courtesy of National Archives

Appendix C



Appendix D



Appendix E



Photo courtesy of National Archives



Photo courtesy of Rhodes



**Stop this monster that stops at
nothing... PRODUCE to the limit!**

This is YOUR war!

Photo courtesy of Rhodes

Appendix F



Appendix G



Appendix H



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Stem Cell Research

BY RICHARD NOVACK

When I look at my aunt who is slowly dying from Parkinson's disease, or my Grandmother who suffers from diabetes, I cannot help but wonder why there is no way to rid our society of these diseases. Medicine is quite advanced, and yet we still have no way of preventing these diseases. Nor can we help people who have become paralyzed due to severe spinal cord injuries. The drugs pharmaceutical companies produce are without question extremely helpful, but there is another path to be taken. This path is unclear, and very controversial, but I argue we must proceed down it to help the people who suffer from these awful impairments. The road I speak of is embryonic stem cell research, not to be confused with what some people feel is a better solution, adult stem cell research. Both areas of research need to be pursued, but embryonic stem cell research has faced difficulties getting funding. An embryo must be destroyed in order to retrieve these cells, which has serious ethical concerns for many people. However, strong evidence does exist that with more research scientists will find a variety of invaluable uses for the embryonic stem cell. Many breakthroughs have been made in adult stem cell research because of the amount of money and time people have invested. Embryonic stem cell research needs the same support because it too has the potential to change the face of medicine, with new treatments, new knowledge of ourselves, and answers to many puzzling questions.

Recently, President George W. Bush announced that federal funding would be provided to stem cell research as long as the line being studied had been isolated by August 9, 2001. As it turns out, sixty-four such embryonic stem cell lines exist in the world, with many of those residing in foreign countries (see Appendix A).¹ While this decision did allow for the advancement of embryonic stem cell research for some researchers; at the same time it did limit the amount of work that could be done by others. This lack of researchers working with embryonic stem cells worries many scientists including David Anderson who writes, "With such trial-and-error research, the more people there are working on the problem, the faster we will discover all the signals necessary to get embryonic stem cells to make all the different cell types in the body."² The more money and time that is invested into embryonic stem cells the

faster new treatments will be recognized. These possibilities once imagined only in the minds of science fiction authors now seem more real everyday. Scientists feel that stem cells are the answer to many degenerative diseases and disabilities including but not limited to, Parkinson's disease, Heart Disease, and Diabetes, as well as spinal cord injuries. Embryonic and adult stem cells are both believed to be useful in the treatment of diseases. However, there are differences between the two that need to be discussed in more detail.

Comparison Between Embryonic and Adult Stem Cells

Embryonic stem cells are considered to be pluripotent. Pluripotent means that these cells have the ability to differentiate into most of the cells needed to develop a fetus, but not all of them. These cells cannot form the tissues in the placenta, nor the umbilical cord. Consequently, these pluripotent cells could not give rise to a fetus if placed in the uterus of a woman.³ The fact that these cells are pluripotent means that they can give rise to any of the 200 different cells in the human body. Adult stem cells do not share this property. Adult stem cells are multipotent. Multipotent means that these cells can only differentiate into fewer different types of cells. Blood stem cells can only differentiate into various blood cells, but they cannot differentiate into a neural cell.⁴ Adult stem cells are important in understanding how the body functions, but they are not as good sources for cell therapy as are embryonic stem cells. Adult stem cells have been isolated in only a few organs in the body. The ability for a few isolated adult stem cells to differentiate into any of the two hundred different cells in our body is unlikely. Embryonic stem cells, however, possess that ability. More research is needed to find all the signals needed for an embryonic stem cell to proceed down one path or another, but researchers are confident that these cells will produce any cell we may need.

Secondly adult stem cells over the life span of the person have accumulated many defects in their DNA. These defects are caused by a variety of reasons including daily exposure to sunlight and toxins, as well as the mistakes made during a lifetime of replication.⁵ Embryonic stem cells do not show these abnormalities. In fact, even after proliferating for many generations, no visible mistakes were made during replication.⁶ Embryonic stem cells are very efficient and accurate when replicating their DNA. The reason behind this unique property is not well understood yet, which is another reason why embryonic stem cell research needs to be pursued at a rate greater than the present. By discovering how these stem cells replicate flawlessly, scientists could devise methods of application to our own cells.

Application of Stem Cell Therapy to Disease

NEURAL DISEASE

The formation of neurons and glial cells are major breakthroughs in embryonic stem cell research. Dying neurons in the brain causes many neurological disorders.

Once dead, these cells do not replace themselves, but rather leave scar tissue that does not perform the same duties as the neuron. Parkinson's Disease is caused by the death of dopamine-secreting neurons in the Substantia Nigra and the Nigrostriatal bundle. These are two structures of the Basal Ganglia, which are important in the initiation and termination of motor movements. No drugs that are given to patients actually stop the disease from progressing; when successful they slow the progression down. However, the end is always the same, paralysis and then death. Doctors have also tried transplantation of fetal dopamine neurons into the Basal Ganglia of Parkinson's patients with some success. However, the amount of fetuses needed for the operation does not make it a feasible treatment for the many Parkinson's patients. There just are not enough cells to go around.

There is, however, a promising solution; embryonic stem cell transplantation. Pluripotent embryonic stem cells can be grown *in vitro*, and even coaxed into specialization of dopamine secreting neurons. Pharmaceutical companies could grow enough cells to treat the growing number of patients. Stem cells have the unique ability to proliferate indefinitely because of the active telomerase in their nuclei. Telomerase is an enzyme that replaces the ends of the chromosomes call telomeres. In a normal cell, the telomere shortens after each division, and when it is reduced to a certain length the cell will stop dividing. Stem cells, however, do not have this problem. They are what researchers call immortal.

A few companies have been making remarkable discoveries in the proliferation of stem cells. One company in particular is Geron Corp. They have demonstrated an ability to grow embryonic stem cells and then coax them into differentiation. The fact that these cells are telomerase positive is the reason they can produce so many neural precursor cells. Careful techniques need to be used when differentiating these cells. The scientist must ensure that all embryonic stem cells in the culture have differentiated into the desired neural precursor cells. If a few undifferentiated cells remain, they will divide indefinitely, forming tumors in the transplanted tissue. I will address this problem later on in the text. The ability to produce large quantities of these neurons is a good reason that embryonic stem cell research needs to be pursued.

Adult neural stem cells have been located in the human brain, lining the lateral ventricles, and around the hippocampus. However, these stem cells are scattered throughout the regions, and to isolate them is, presently, a nearly impossible procedure. Brain surgery to remove sections of the brain in order to isolate these cells is extremely invasive, and impractical. Also, the older the patients, the fewer the stem cells there are present. This lack of adult neural stem cells poses a problem for Parkinson's patients who normally show symptoms around the age of sixty. By this stage in their lives, very few stem cells still remain in their central nervous system. As a result, adult stem cells do not seem to have the effectiveness in treating neurological diseases characterized by degenerating neurons. The idea that hematopoietic adult stem cells (stem cells found in the blood) show the ability to transdifferentiate into

neurons is highly unlikely. Biologist David Anderson, who specifically works with neural stem cells states, "Yet this (Embryonic stem cell differentiation) is still a more promising path of research than trying to coax adult stem cells, which may be present only in certain organs, to abandon their long-accustomed functions and generate wholly different types of cells for use in treating human disease." Adult stem cell research is important, but it is not an alternative for embryonic stem cell research.

CARDIAC DISEASE

Heart Disease is the leading killer in this nation, and there are more than one million heart attacks a year in the United States.⁸ This number is startling, and most people can relate to the trauma a family suffers after an important member suffers a heart attack. The repair of damaged cardiac tissue is another area of regenerative medicine where the use of embryonic stem cells will show great promise. After a heart attack, the victim's heart suffers massive scarring, and cannot pump at the same capacity it once did. For now, mechanical devices such as pacemakers can be implanted to ensure the proper rhythmic contraction. However, these devices are not free of side effects. Well, stem cells seem to be the answer yet again. When injected into the heart of an animal model, the stem cells actually will seek out the damaged tissue and take up residence. They will incorporate into the existing tissue and repair the areas that were damaged. This ability to seek out damaged tissues is a unique property of stem cells called "homing."⁹ However, because of the lack of funding for embryonic stem cell research, not much progress has been made with these treatments. On the other hand, mesenchymal adult stem cells, isolated from bone marrow, have shown the ability to repair damaged cardiac tissue as previously described. "Isn't this good enough, why not just use adult stem cells?" most opponents to embryonic stem cell research will argue. However, if embryonic stem cells prove to be effective in these treatments it would be more cost effective for pharmaceutical companies producing these therapies to use embryonic stem cells. There will be no need to produce adult stem cells for treatment of heart disease because embryonic stem cells, which can be used for other diseases as well, will take their place. Again the advancements made in adult stem cells are tremendous, merely because more money is available, and more people are working with them. Even researcher Ronald McKay, at the National Institute of Health, feels that adult stem cells can only solve a few problems, "For certain diseases, adult stem cells appear very promising, for hepatic and cardiac diseases in particular. However, if you're asking for a solution to Parkinson's disease or diabetes, I would say the cells that offer the best way are fetal and embryonic."¹⁰ Even researchers who are immersed in adult stem research know the limitations of the cells. Embryonic stem cells, however, can become any of the cells in the human body, which means they can be used for a wider variety of treatments.

DIABETES

Neurological and cardiac diseases are extremely important issues that need to be cured, as well as other diseases like diabetes. Diabetes is a disease that ails many people in our society. As of now it can be regulated with daily insulin shots. However, as the patients become older the problems associated with diabetes grow worse. Recently I was given the opportunity to observe a highly respected vascular surgeon in Massachusetts named Dr. Stephen Brooks. During my time with him, I saw numerous patients who suffered serious problems associated with their diabetes. Indeed, the first patient I witnessed had severe blood flow problems in her legs, and consequently one of them had to be amputated. Her other leg was swollen and with plagued with skin ulcers, none of which could heal because she did not have good circulation. I thought she was the extreme case; however, after seeing diabetic patient after diabetic patient I realized that most of them suffered similar problems. All were in danger of losing a leg. This disease is the cause of many deaths in this country, as well as causing serious painful, and debilitating problems. Researchers feel, that with enough research they will be able to use embryonic stem cells to help diabetic patients.

The ability to get embryonic stem cells to differentiate into insulin producing islet beta cells of the pancreas has proven effective. Researchers are now able to coax an embryonic stem cell into differentiating to islet cells. This technique, researchers hope, will be the answer to curing type 1 diabetes. Type 1 diabetes is caused by a defect in the insulin producing cells of the pancreas. As a result, people who have type 1 diabetes experience very low insulin levels. Bernat Soria and his colleagues at the University of Miguel Hernandez in Alicante, Spain showed that by injecting these progenitor islet cells into the pancreas of animal models, insulin levels rise and the patient no longer shows signs of diabetes.¹¹ Researchers all over the world have also begun similar studies to demonstrate the effectiveness of embryonic stem cell derived islet cells in the treatment of diabetes. By using stem cells to regenerate the pancreas of diabetic patients those patients would no longer need to undergo the risky organ transplant. Also, more patients will have a chance to receive these treatments because stem cells could be mass-produced, whereas donor organs are very low in numbers. Because many questions still need to be answered with regard to these techniques, I argue that embryonic stem cell research must be expanded with the help of federal funding.

Concerns and Advancements of Embryonic Stem Cell Technology

The world of non-human embryonic stem cell research has been advancing at a fast pace, with new reports published weekly. Researchers at Johns Hopkins Medical School have also made an interesting breakthrough in embryonic stem cell research. They have isolated and proliferated embryoid body derived (EBD) cells. EBDs are derived from embryonic stem cells, and show the same differential capabilities, but

they are maintained in culture much easier. Also they accept foreign genes very easily, making them prime cells for genetic engineering.¹² These cells grow faster and differentiate more easily than embryonic stem cells for reasons not understood yet; however, they will only grow for seventy generations before stopping. Seventy generations will produce many transplantable cells. These cells also show no signs of tumor causing agents. This is because of the lack of telomerase in the cells. As noted earlier, embryonic stem cells, if not differentiated properly could lead to the formation of tumors in the patient. John D. Gearhart, a professor at Johns Hopkins School of Medicine, states, "EBDs will be the workhorses that carry out the new tissue-transplant therapies. The first application of these cells will likely be in Lou Gehrig's disease (ALS), Type 1 diabetes, stroke, and Parkinson's disease."¹³ This new breakthrough by the researchers at Johns Hopkins is a good example of some surprises about embryonic stem cells waiting to be discovered. The more people there are to experiment with them the sooner we will have more usable results. For this reason, we need to expand research on embryonic stem cells.

IMMUNE TOLERANCE

Another major concern with using embryonic stem cells for transplantation is our own immune response to foreign cells. It is true that without the same major histocompatibility complex on the transplanted cells, our body's immune system would reject the donor cells. This immune response is a major problem when patients receive organ transplants, such as pancreas transplants, liver transplants, heart transplants, and kidney transplants. On many occasions, the body will reject these new organs because they are viewed as foreign cells. One way doctors have dealt with this problem is to have the patient take immunosuppressant drugs for the rest of his/her life. By fixing one problem, these transplants cause another one, namely the burden of more drugs to take. Also, the immune system is suppressed leaving the patient highly susceptible to other infections and disease. By lowering immune response the patient is a walking target for the many bacteria and viruses that invade us daily. For some, this rejection problem is the argument used against embryonic stem cells. On the other hand, the more research done on embryonic stem cells, the sooner we will have definitive answers to this problem. Presently many researchers have already addressed this issue with promising results. More studies and clinical trials are needed to test these procedures.

Dr. Ian Wilmut at Roslin Institute, the same people who cloned Dolly, the sheep, have devised a way to create embryonic stem cells with the same major histocompatibility complexes as the patient undergoing treatment. This technique is called somatic cell nuclear transfer (SCNT). The principal idea is to form embryonic stem cells with major histocompatibility complexes that match the patient. They take any somatic cell, usually a skin cell, and remove the nucleus. They then take an unfertilized egg and remove its nucleus. Finally, they insert the nucleus from the somatic cell into the unfertilized egg. The egg will actually reprogram the somatic cell nucleus.

and with proper stimulation form a blastocyst. Reprogramming means that the genome in the somatic cell will be expressed as an undifferentiated fertilized egg. As a cell differentiates certain genes are turned on and off, reprogramming will actually reset those genes and in doing so mimic a fertilized egg. The embryonic stem cells can then be removed from the blastocyst and allowed to proliferate. The resulting would be stem cells with the exact genetic makeup as the donor, which usually would be the patient. One problem associated with this technique is that the stem cell culture needs time to generate enough cells needed for transplantation. Also, because not much research in the field has been done, the nuclear transfer technique is not very consistent.

Currently a few companies have been addressing this issue, especially Geron Corp. and Advanced Cell Technologies Inc. Both have met resistance from Congress because of opposition to human cloning. However, this technology is not being used for reproductive purposes, but merely a way to produce stem cells compatible with the tissues of the patient.¹¹ Many people feel that the cloning of human beings is immoral. I agree. However, these cloning techniques are not being used to make individuals; they are being used to make cures for the millions of sick people in the world. Nuclear transfer is also at the beginning stages of research, but without the help of federal funds, advancements will be delayed. The ability to understand how the egg reprograms a nucleus is information that scientists need to gain.

The use of embryonic stem cells has another problem associated with it. To grow and keep stem cell lines proliferating in an undifferentiated state, a mouse germ cell feeder layer must be used. The stem cells will use proteins and other nutritional sources from these non-human cells, and actually feed off them. The intimate contact of human cells with non-human cells is considered xenotransplantation. Scientists fear that by coming in contact with non-human cells those stem cells may acquire viruses specific to that animal, and transfer them into the human population. A good example of an animal virus transported into the human population is the HIV virus. HIV is thought to have originated in monkeys in Africa. Somehow it was transferred to the human population, and has unleashed a serious epidemic. Scientists want to prevent the unnecessary use of the mouse germ cell feeder layer. Recently, with the help of private funds, Geron Corp. announced that it was able to grow stem cells and keep them undifferentiated without using the mouse germ cell feeder layer.¹² However, technically because the research was performed with private funds, Geron Corp does not have to release the information. The withholding of information is a main concern with scientists around the nation. Private companies making discoveries without public dollars do not have to share their information, and if shared can claim patents requiring other researchers to pay them for the technology. By increasing federal funds to embryonic stem cell research, the government can ensure that this scenario does not become a reality.

Related Benefits of Embryonic Stem Cell Research

Another use of embryonic stem cells is within the pharmaceutical companies. Currently, to design new drug treatments for diseases, pharmaceutical companies run experiments on animal "models," that are supposed to model human responses. These animal models have proven to be effective, but not completely. With the new technology of embryonic stem cells, pharmaceutical companies can test their drug therapies directly on human tissue. By using human tissue, researchers will understand better the side effects of the drug, and maybe ways to improve it. Animal models will still be useful, but the ability to test on live human tissue will revolutionize the way pharmaceutical companies design drug treatments. However, this research will not be able to materialize without federal support.

Conclusions

The field of embryonic stem cell research is exciting to me. This technology is something that must be worked on with the help of federal funds. The research should not be restricted to a few already existing stem cell lines. The amount available to the research community will prove to be insufficient, and will limit the amount of research that can be done. Presently it is extremely difficult and expensive to obtain a culture of embryonic stem cells, and even more problematic to keep them alive and undifferentiated. Many universities do not have labs that can foster this type of research, and many will not build those labs until more support is given to the expansion of this research. Adult stem cell research has already made much advancement and human clinical trials of specific cardiac treatments look possible in the near future.¹⁶ The proof that stem cells can be used to cure disease should be used to help the cause of embryonic stem cell researchers.

Most scientists feel that studying embryonic stem cells hold more promise than adult stem cells; however, many difficulties still lay in their path. It has been shown that embryonic stem cells can give rise to all types of neurons, which may be used to cure Parkinson's disease, Huntington's chorea, as well as spinal cord injuries. Animal models have shown improvements from stem cell therapy. Also stem cells have been shown to repair damaged cardiac tissue, which will help cure the leading killer in the United States, heart disease. Another disease that debilitates so many people, diabetes, also seems to be curable by stem cell therapy. Pharmaceutical companies will also benefit from stem cells by incorporating live tissue testing on new drug therapies. Finally, the differences between embryonic and adult stem cells are very distinct. Adult stem cells are not easily isolated, but they cause the problem of immune rejection. With more research, embryonic stem cells will not trigger an immune response either. The use of stem cell therapy will be accompanied by little side effects if any at all, as well as the ability to cure some of our most devastating diseases. England as well as Sweden are two countries that are pursuing this research, and the United States needs to follow suit.¹⁷ Yes, an embryo must be destroyed to further this research, but if the embryo were going to be discarded, why can it not be used to

progress science and medicine? Embryonic stem cell therapies will change the way medicine is practiced. Doctors will not have to remain passive while their patients slowly become paralyzed from Parkinson's disease. Soon, we will have means to improve human life in a way we never thought possible. We need to expand on embryonic stem cell research; we need to for ourselves and more importantly for our children.

Appendix A

These are the current institutions that have embryonic stem cell lines that can be researched on with the support of US federal funds. (taken from NIH embryonic stem cell registry at escr.nih.gov)

NAME OF INSTITUTION	NUMBER OF CELL LINEAGES
BresaGen, Inc., Athens, Georgia	4
CyThera, Inc., San Diego, California	9
ES Cell International, Melbourne, Australia	6
Geron Corporation, Menlo Park, California	7
Göteborg University, Göteborg, Sweden	19
Karolinska Institute, Stockholm, Sweden	6
National Centre for Biological Sciences/Tata Institute of Fundamental Research, Bangalore, India	3
Reliance Life Sciences, Mumbai, India	7
Technion University, Haifa, Israel	4
University of California, San Francisco, California	2
Wisconsin Alumni Research Foundation, Madison, Wisconsin	5

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Mastur-De-Bate: Not a Guilty Pleasure

BY AMY BURCHARD

U-to-pi-a (yōō tō'peə) {< Gr *ou*, not + *topos*, a place| an imaginary island with a perfect political and social system, described in *Utopia*(1516) by Sir Thomas More, Eng. statesman --n. 1. Any idealized state of perfection 2. Any visionary scheme for a perfect society

The idea that utopias are "no places" is discouraging. Though they may not be found on a grand scale, we should endeavor to find the mini-utopias in our own societies. One "state of perfection" (which arguably may be "idealized") is orgasm. And in thinking of the ways in which orgasm may come about, the most utopian way is through masturbation. Unfortunately, masturbation has a bad reputation, largely the result of the misinterpretation of biblical verse; also, for women, masturbation is hardly an option since it is often thought a male practice. Women should masturbate and talk about it, thus making women viable, guiltless masturhatots. Other measures need to be taken as well, which together create a "visionary scheme" that will lead masturbation, as an appropriate act (for both men and women), into the realm of topics appropriate for discourse.

"Woman takes pleasure more from touching than from looking..." (Irigaray 26)

Irigaray tells us, "Woman's genitals are simply absent, masked, sewn back up inside their 'crack'"(26). Even with out legs spread, unless we're looking in a mirror, we are presented with "the horror of nothing to see"(26). Of course, this is a "hortot" to visual creatures (men). When the clitoris gained popularity as the key to female orgasm, men's magazines reportedly told men they could find the clitoris by *looking* for "the man in the boat" (Keesling 4). Man? Why can't they find it by touching? Similarly, it has been argued that pornographic movies are attempting to make female arousal and orgasm visual (and audible), since women lack the erections and ejaculation that make these states obvious in men (Steintrager 2). It could be assumed that when masturbating, men, much more so than women, look at movies and pictures, or conjure up their own images in their heads. Women most likely think about being

touched. Of course, it is hard to tell what people think about because the question has apparently not been asked.

For women, this "horror" shouldn't be so; it is just an invitation to touch. We touch ourselves all the time when we bathe, go to the bathroom, insert tampons, but these are all functional touches. Let's put the "fun" back in functional. Make pleasure a function of everyday life. Acknowledge the closeness you feel with yourself by touching. Do it solely for pleasure.

"What could be better than having sex with yourself?" -Joycelyn Elders, former US Surgeon General (Rossellini 3)

Indeed. We know ourselves, know what we like, how to satisfy our own desires. We don't have to ask ourselves, "Did you come?" The much-cited Kinsey and Masters & Johnson studies both concluded that women have their best orgasms when masturbating. These intense orgasms are the result of knowing how to treat yourself and not having to try to communicate what you want to someone else, thus breaking your concentration. You probably can't get exactly what you're asking for anyway. Women may have trouble bringing themselves to orgasm at first. Lonnie Batbach, author, writes, that masturbating is "like the first time you baked a cake; it probably burned. If you had never tried again, you would have been a failure at cake baking. Perhaps instead you tried several times, went through a few trials before your cake was even edible; but now, it's probably pretty good" (Juffer 77). While I have to be a conscientious objector to the domestic nature of the metaphor, I wholly agree with the theme; practice makes perfect.

It is understandable that a communication barrier could exist since your partner doesn't have *your* genitals, even if you are the same sex. What feels good for one person may not for another. Since your partner cannot read your mind, you have to communicate to them: "a little to the right...slower...lighten up a bit...I'm coming." While you (hopefully) love your partner and can be aroused and satisfied by him or her, it can't be denied that sometimes you may want a sexual experience without those little awkward moments where you have to stop and give directions, or just wait for your partner to figure out what feels better.

With time, couples can get into a rhythm in which they know how to please one another. Philosopher Alan Soble suggests this is a kind of masturbation. "The accurately timed and placed touch of my partner is a kind of self-touch I have orchestrated -- through communicative sexuality, of course -- during the progress of our relationship" (89). Though it is sometimes thought that masturbation makes an attempt at pairing (masturbators fantasizing about others), it seems that the opposite may be true; our ultimate goal, even in partnered sex, is masturbation.

"...without any possibility of distinguishing what is touching from what is being touched" (Irigaray 26).

This is how Irigaray describes the state of woman at all times, with the two labial lips in constant contact. If one uses her fingers to masturbate, it is much the same, since she is both touching herself and being touched. An implication of these ways of touching is that there is the impossibility of a sadomasochistic relationship within herself. Or she has the opportunity to assume both roles. Perhaps the negation or duality of sadomasochistic roles is what makes masturbation so satisfying for women. Masturbation becomes complicated (unnatural?) when vibrators are used, or when the act is done in the presence of another. Why are these tools used? Are we still masturbating for the satisfaction of self if someone else is watching?

"If the vibrator is intended to free women from reliance on men for their pleasures, then isn't there something ironic about using an artificial penis to get off?" (Juffer 84). Why, yes. Yes, there is. But this is more than just an "artificial penis" — more than an actual penis — this penis *vibrates*. And let's remember who is in control here. The vibrator does not have a life of its own and it can only perform as the woman wishes. It is not only for penetration; it feels great on the clitoris. The vibrator has the consistent speed that our own hands do not. This could be the ideal gift for someone whose "practicing" still hasn't "made perfect." Vibrators are great learning tools. Plus, since variety and novelty are valued as part of an exciting *paired* sex life, why shouldn't our solitary sex acts be allowed innovation? Vibrators can spice it up, but they aren't the only option; look around your house. See a back massager? Shower head? Cucumber? Whatever turns you on, use it. Keep your *selflove* life new. And note that vibrating objects do not need to be "artificial penis"-shaped vibrators. It is okay to use foreign objects, but like anything, use in moderation. Don't forget about your own two hands.

The voyeurism theme is a little more difficult, the main question being, "for whose pleasure is the masturbating being done?" First of all, there is a right and a wrong way to perform this act. It seems many women need "to be coaxed, begged, or digitally imprompted" by their partners before they consent (Benedict 2). **WRONG!** Asking is one thing, but making a woman uncomfortable by pleading is not acceptable. If she is uncomfortable, she will not enjoy masturbating, and if her partner is excited anyway . . . welcome to sadomasochism 101.

The right way has to begin with the woman feeling that she absolutely wants to masturbate in her partner's presence. But how should the act take place? Think of it this way: Person A (partner) gives Person B (masturbator) a present. Both people are excited: A to give, B to receive. A especially likes watching B unwrapping the present, and when it is opened, both get to share the excitement. B picked it out, and could have bought it for herself, but sometimes it's nice to get presents. Plus, A is often afraid that he/she will buy B something she won't like. So if we go back to the actual masturbation scene and apply the metaphor, we see A ask/tell B to go ahead and take care of herself. This she does eagerly, brings herself to orgasm, and they have an intimate moment together. What is most important is that she is satisfied, and apparently more so than if the orgasm was her partner's doing. Her satisfaction is important to her partner, and this is a way that he/she can be sure she is fulfilled.

"...masturbation, a subject that, of all the very common sexual practices, remains the most problematic and the most poorly studied. People, and most magazines and books giving sexual advice, do not talk about masturbation in the same way they talk about orgasms or oral sex. Masturbation remains in the shadows, a practice that few discuss" (Michael 158).

Though the reasons for the shunning of masturbation have probably changed somewhat, it appears that the original reason for an uproar against it was a book called *Onania* (1708). It was based on Genesis 38, 4-11, which describes Onan "spilling his seed," not as a result of masturbation, but *coitus interruptus* (Wagner 17). So the author is not making a valid claim in saying that the bible is against masturbation, nor is he correct in his long list of ailments that he says are sure to plague the masturbator. Aside from the author's misrepresentation of facts, there are two big problems happening here: 1. Onan is criticized for *wasting his useful seed* (utilitarian ideas) and 2. Women don't have "seed" in waste, yet it is a sin for them to masturbate.

The utilitarianism and threat of poor health that *Onania* preached remained components of talk on masturbation throughout the 18th and 19th centuries, and are still prevalent today. J.H. Kellogg was an avid anti-masturbation advocate in the mid to late 1800's, and actually invented Kellogg's Cornflakes with the idea that they would somehow be a deterrent (Michael 160). (Too bad he didn't think about how *bored* everyone would be after eating them.) Kellogg also wrote about the illness that would befall masturbators, even suggesting genital cages and the application of "pure carbo-lic acid in the clitoris" as preventative measures for parents to take (Michael 161).

The 1922 Boy Scout manual threatens illness: "the usual consequence is that you sap your health and brain just at the critical time when you would otherwise be gaining the height of manly health" (Cowan 3). Baden-Powell, founder of the Boy Scouts, includes the argument of function in his "conservation" section of the manual, writing that masturbation just prevents "that semen getting its full chance of making you the strong manly man you would otherwise be. You are throwing away the seed that has been handed down to you as a trust instead of keeping it and ripening it for bringing a son to you later on" (Cowan 3).

Today we know that masturbators do not go blind, but utilitarian and medical theories about masturbating are still in existence. "We justify masturbation not by applauding circular pleasure enjoyed for its own sake, but by portraying the activity as useful" (Soble 91). The current theories, at least in being of a positive nature, are making steps in the right direction. It is now believed that masturbating actually improves function, making erections last longer, and is healthy since it purges elderly sperm from the body.

"[The clitoris] is simply a female analogue of the male nipples—a rudimentary penis that never developed, in the same way as the labia are the testicles that never were. They serve no function. And the pleasure the female gets from their stimulation is a by-product" (Fox 3).

There seems to be a pattern in the preventative measures to be taken; where males are masturbating and wasting their "seed," females are just an afterthought. *Buy, don't you do that. You will ruin your glorious penis and will never produce a son. . . . Hey girl, I guess you can't do that either—get your parents to pour some acid on that thing of yours.* Women aren't even valid enough as masturbators to be properly lectured on their vice—unless they ask for it.

One 18-year-old woman wrote to the author of *Onania*, and her letter with his response was included in a later edition. She described how her chambermaid had taught her to masturbate at 11, and since then, they had been doing it together (Wagner 18). Unfortunately, she wasn't writing to brag, but to ask for help. The answer was basically that she should stop immediately, and that based on the description of her swollen clitoris she provided, it may be too late. The author quotes a Dr. Drake, "It is certain, that in some Women, especially those who are very salacious, and have much abused themselves by SELF-Pollution, the *Clitoris* is so vastly extended, that, upon its thrusting out of the passage, it is mistaken for a *Penis*..." (Wagner 19). Apparently the threat of hermaphroditism was the usual for women, on the rare occasions they were recognized as masturbators. When they received this recognition, they were assumed as being literally male, developing the male genitalia.

There does appear to be a gender gap when dealing with masturbation; however, it can be largely attributed to unreliable data. People just don't feel comfortable answering questions about masturbation, particularly women who have been conditioned to repress their sexuality, especially their sexcapades in the absence of a man. One researcher (who has obviously not read Ligatray) claims that the gap in reported masturbatory activity is a result of anatomy, more specifically, "greater accidental friction of the penis as compared to the clitoris" (Leitenberg 9). Surely not. Leitenberg also hypothesizes that "young women in our society simply do not find masturbation as pleasurable or as acceptable as do young men" (8). There can be a consensus on the "acceptable" portion of the argument, but if women "do not find masturbation as pleasurable," then we've got a longer way to go than I thought.

It seems that when women do feel comfortable enough to both masturbate and admit it, they still have trouble dealing with their desire, and so feel and express guilt. The survey *Sex in America* looked at frequency of masturbation in men and women and feelings of guilt that may accompany their indulgences. They found that in men "the frequency of masturbation for those who felt guilt was very similar to the frequency for those who did not" (Michael 167). Women were found to masturbate less often if they had guilty feelings about it.

There doesn't appear to be evidence that this guilt is very religious in nature, it instead seems to come from a faulty image about who "the masturbator" is as a person. Masturbators are losers; "from a condescending and stereotyping masculinist perspective, masturbation is an act engaged in by inexperienced adolescents and socially inept adults; it is the sex of the deservedly sexless" (Soble 92). Adolescents also have problems with guilt because they feel they should be having "real" sex (Halpern 2).

So who are the real masturbators? No one seems to know. There are wide ranges in the percentages when differentiating between men and women, but the most consistent numbers are around 60 percent for men and 40 percent for women. There is no way these are right; people just can't admit it. The "loser" image is wrong, according to the *Sex in America* study. "Nearly 85 percent of men and 45 percent of women who were living with a sexual partner said they had masturbated in the past year" (Michael 165). This statistic must be getting a hell of a lot closer to the actual percentage of men who masturbate; however, our women are still being shy or inhibited.

"Ninety percent of men masturbate, 80 percent of women, and the rest lie. We are trying to get rid of the myths and lies." -Joycelyn Elders (Rosellini, 2).

Right on. I think there are at least three ways we can "get rid of the myths and lies." 1. Acknowledge that masturbation is fun, that it is done for the simple pleasure of it. 2. Lose the idea that only men masturbate, and that it is only appropriate for them to do so. 3. Ed-u-ca-tion. Learn how to do it, and that it is both normal and acceptable.

To recognize the pleasure of the act, we need to be able to talk about where it is physically coming from. Men seem to be on the right track here, since they often name their genitals. One psychoanalytic saw this behavior as narcissistic:

"The individual gradually develops an enormous interest in his own genital. In some cases I have observed, this interest went so far that the genitals were completely personified, i.e., they were treated like real persons. Some masturbators carry on conversations with their genitals, call them 'the little one,' or 'the little son,' or 'the little friend,' and thank them for their loyalty, generosity, etc" (Cowan 12).

This is great. We should have a friend in our genitals. This solves the problem of "what do you call it?" ('it' being your genital) and helps one realize that "Little Anne" is a part of Anne that cannot and will not be denied. We can take this naming a little further, as Alex Comfort, author of *Joy of Sex*, does when he "describes the penis as having 'more symbolic importance than any other human organ, as a dominance signal and, by reason of having a will of its own, a personality'" (Juffer 74). Once again, I have to be a conscientious objector, but the idea is good. Give the vulva a

personality as well as a name. If these acts of naming and giving attributes to our genitalia can open the lines of communication within ourselves, then it will surely facilitate talking about masturbation with others.

"...the critical variable determining how often a person thinks about sex is whether that person is a man or a woman." -*Sex in America* (Michael 156)

Sex in America reports that only 19 percent of women think about sex daily, as opposed to 54 percent of men (156). Once again, these numbers are probably more a guideline than the absolute truth, but we still can see that almost three times more men than women think about sex every day. Jane Juffer has a good answer as to why we are/appear uninterested in sex in her explanation of why sex therapy suggests a change of venue for couples (out of the home and into a hotel!):

"The way that bodies matter...depends on the material locations in which they gain meaning...The sex therapy texts recognized that the home as a site of motherhood and housework often kept women from having both the physical time and the emotional self-esteem to understand their bodies and to see their bodies as sites of individual pleasure" (75).

Women are placed in domestic roles that they have trouble separating themselves from, which makes them feel and appear lacking in desire and sexless. Between mothering and housework, women (appropriately, they assume) ignore "Little Anne," and are rendered incapable of feeling sexy. What Juffer suggests, though, is that the "home could be redefined as a site of sexual pleasure" (75). Beautiful.

The thought is already in the minds of many women who already "incorporate the everyday with the erotic" (Juffer 94). Juffer discusses some women's fantasies; these women imagine their lovers seducing them as they perform household chores like peeling potatoes. As could be expected, women are also finding their own sex toys around the house in vacuum attachments, etc. But how can we work to really bring the erotic home?

Juffer goes into great detail about how erotic media can be brought into the home to redefine the space. This seems to be a good place to start, since we can't exactly proclaim that a woman's role is totally different one day from what it was the previous day; in short, change can't happen overnight.

The porn shop is certainly one area that is begging for change, for a woman's touch. There may be a good selection of vibrators, but for a woman to get to them she has to trip over girlie magazines, wade through degrading videos, and pretend she doesn't see the quarter booths in the back room, where men are jerking off to the images of who-knows-what. "Recognizing the limitations of adult video and sex stores that cater mainly to men, a number of women have opened women-friendly sex shops in the last two decades" (Juffer 97). Here is a kind of community where, just

by walking in, woman can express her possession of sexual desire. These are not odd little buildings with lots of cars hiding in the back parking lot and trashy-looking neon signs; they have womanly names, like "Eve's Garden" and "Grand Opening." The names in themselves are indicative of a different kind of sex shop, whose owners are recognizing the importance of advertising the female genitalia in a positive light.

For sex toys and other erotic goods, we need not even leave the house. Many catalogs are also catering to women. Juffer gives the example of Good Vibrations:

"... different kinds of vibrators are advertised with information describing the advantages and disadvantages of each of the three types: coil-operated, electric, or battery-operated. The information given—the power and speed of vibration, noise level, portability, durability, and price—encourages women to connect the product's features to her body's pleasures and to the conditions in which she will use it." (98)

In this environment, the woman is treated as a consumer with specific concerns about her pleasure. Her questions are answered and she doesn't have to ponder asking the grubby guy behind the counter in the porn shop about what a particular vibrator has to offer. Some of these catalogs also have woman-friendly videos and erotic literature.

Juffer also offers the idea of internet chat rooms and discussion boards, like "Bianca's Bedroom, a free Web site that offers users a chance to share masturbation fantasies" (102). As a woman posts, she can get responses from others, "thus connected, almost immediately, to a small community that validates her masturbatory fantasy and practice; it all occurs within the material space of the home but in a manner that expands [her] sense of home..." (103). Not only does this help redefine the domestic space, but it creates a community where no one is judged and experiences can be shared. It is distant, yes, since members of the community are strangers and cannot see or hear one another, but it is still a positive step. Perhaps it is only a first step since these goals are accomplished in a non-threatening setting, but the possibilities stemming from it are endless.

The idea of communication is of utmost importance; we should be able to share our solitary sex lives as we do our paired ones. We could keep some things private, as we do with our partner-sex, but how much of that privacy is in consideration of the other person? Potentially, we wouldn't need to keep any secrets about our masturbation, though we probably would. But let's not think about sharing too much when we're still not sharing enough. When the Kinsey Institute asked women what percentage of American women have masturbated in their lifetime, 47 percent of them thought that no more than 50 percent have, while Kinsey estimated the number to be about 70 percent (Juffer 70). This is pretty hard evidence that women are not sharing their masturbatory experiences with one another as they should.

"Knowledge is power."

Lonnie Barbach, author and sex therapist, created a community where women could share and even learn from one another. She gave instruction, providing the women with a step-by-step process by which they could please themselves, or at least use as a starting point for their own developing skills (Juffer 83). They held group discussion: "Evelyn complained that her hand got tired, so we suggested more movement of the fingers and less of the whole arm or vice versa depending upon the muscles which were being affected" (Juffer citing Barbach 83). The fact that this conversation took place should be enough to give a woman an orgasm. And come back begging for more.

Apparently the idea of a sex therapy class devoted to women and masturbation belongs to Betty Dodson, who held her own classes from the 70's until 1995 (69). Hers were the Bodysex Workshops and were dedicated to "selflove." She even produced a video entitled *Selfloving* (Juffer 69). In her 1995 edition of *Sex for One*, she announced, "I am releasing myself from a promise I made twenty-five years ago: my feminist commitment to liberation masturbation has been accomplished" (Juffer 70). We can't blame her for stepping down after twenty-five years and much progress, but we cannot take up her idea that the goal is accomplished. We must continue forward.

It is always perceived as more radical to educate children about controversial themes (masturbation), than for adults to actively seek such knowledge. If our goal is change, then we have to start with the young; if they never know anything but the virtues of masturbation, it can become normal and acceptable. Plus, an educational setting facilitates conversation.

The initiation of this conversation should occur in the home, where parents should encourage children to talk to them about masturbating, enforcing that it is okay. One study dealing with adolescent masturbation found that "young people whose parents provided a more open environment for the discussion of sexuality were more likely to report having masturbated" (Smith 1). Not only are these young people probably masturbating more than their peers, but they are comfortable talking about it.

On the negative side, parents' reticence to masturbatory activity can often induce shame. Juffer reports, "Indeed, many sex therapists and sex commentators...blamed parents—particularly mothers—for failing to educate their daughters about their bodies and/or actively creating a sense of shame about bodily self-exploration and masturbation" (77). That parents' attitudes about sexuality and masturbation have a strong impact on their child's idea about sexual rights and wrongs is solid fact.

"[Masturbation] is something that is a part of human sexuality and it's part of something that perhaps should be taught." -Joycelyn Elders (*The Lancet* 1)

For this statement in 1994, Elders was dismissed from her office as US Surgeon General by President Clinton (Rosellini 1). She wasn't even trying to implement masturbation into school curriculum—it was only a suggestion—but she dared to say the “M” word in public, out loud. She asserted that its emergence from the shadows could even prevent STD's and teenage pregnancies; “masturbation has never given anyone a disease; it's never gotten anyone pregnant” (Rosellini 1). Bringing masturbation into the classroom was a great suggestion, one that should certainly be acted upon, and perhaps will.

Elders is just one of the women who have attempted to shake things up and make masturbation acceptable in public discourse, and valid as a practice. These daring women have made much progress, but now we need to all step up to the plate and try to bring masturbation to the forefront of our daily lives. Do it, teach it, live it, love it, say you love it; look forward to hearing other women tell you they love it, star in the video on it....

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A Discussion of Truth

BY PHILIP WILLIAMS

The idea of truth is central to all of philosophy, and perhaps to all of thought for that matter. Ironically, there has never been a clear agreement on what truth is; in fact, differing understandings of this concept are often at the heart of philosophical disagreement. What is truth, and how do we find it? To even try to answer this, we should examine how thinkers throughout our history have defined, examined, and understood truth, and what it means to "know" something. Probably the best place for us to start is with the thoughts of those who essentially first sought to understand reality—the first philosophers: the ancient Greeks. Specifically, we will look at the words of Socrates in Plato's dialog "Meno." This dialog sets up a basic conflict about the nature of truth that will be fundamental to our later examination of the idea of truth as it is understood by science and scientific philosophers. We will then examine all of this in terms of a religious philosopher of sorts, who has a completely unique interpretation of truth. As we will see, all of the interpretations of truth that we will look at differ on a fundamental, philosophical level.

The First Truth Seekers

Socrates was a man who loved to question everything—questioning was his basic tool of reasoning. He explored the nature of things by proposing a difficult question and reasoning out an answer to it by asking simpler, almost rhetorical questions with answers that eventually build towards an answer to the larger question. Along with this process, Socrates used a constant system of categorization based on "forms." Basically, a form is a name that describes a group of things that are similar. For example, we can think of the word "knife" as the form that consists of everything that we would consider to be a knife. Part of the job of reasoning is to identify exactly what is included in a particular form, in order to come closer to an understanding of the form itself. Socrates makes this aspect of the process clear in a dialog with Glaucon in Plato's *Republic*. He asks, "Do you want us to begin our examination, then, by adopting our usual procedure? As you know, we customarily hypothesize a single form in connection with each of the many things to which we apply the same

name"(Plato, Republic book X, 596a). But the process must go further than this, of course. The true depth of the "form" method of understanding reality comes when one begins to consider a particular form as *itself* one of many members of another, higher form. In our example of the knife, the form "knife" would be a member of the larger form of "weapon," that would also include swords, spears, guns, etc. Through this process of categorization, the relationships between things are sorted out and classified, and thus an understanding of reality is built.

Socrates' view of reality was that he (or anyone else) was incapable of truly knowing or understanding it, but that it was possible to bring oneself closer to an understanding through the sort of "dialectic reasoning" that he performed. He notes in the dialog "Phaedo," for instance, that "We should not allow into our minds the conviction that argumentation has nothing sound about it; much rather we should believe that it is we who are not yet sound and that we must take courage and be eager to attain soundness. . ." (Plato, p. 78) Clearly, Socrates is dedicated to bringing himself closer to the truth that he believes exists, but what exactly makes him think that this is even possible? That is, why does Socrates believe that man is capable of really knowing *anything* about the world around him? This conflict arises in the dialog "Meno," and Socrates comes to a resolution that seems somewhat odd from a modern perspective. When we look at this resolution in terms of how Socrates' saw the world around him, however, it makes much more sense.

The conflict in "Meno" arises from a discussion Socrates has with Meno about the nature of virtue. In the typical Socratic method, Socrates asks Meno to identify to him what virtue is, but Meno is only able to define it through example. Socrates finally says to him, "I begged you just now not to break up or fragment virtue, and I gave examples of how you should answer. You paid no attention, but you tell me that virtue is to be able to secure good things with justice, and this, you say, is a part of virtue"(Plato, p. 878). This sort of conflict happens all of the time in the dialogs of Socrates, and inherent in it is the logistical problem that Meno raises shortly. Socrates always tries to reason out the meaning of a difficult concept (such as virtue) through the same process that one would go about isolating the meaning of a simpler form—first he assumes that a form of such a concept *must* exist, and then he looks at examples of things that appear to fall under its definition, in an attempt to isolate the common element.

There is a problem with this process, and Meno cleverly points out what it is: "How will you look for it [virtue], Socrates, when you do not know at all what it is? How will you aim to search for something you do not know at all? If you should meet with it, how will you know that this is the thing that you do not know?"(Plato, p. 880) Essentially, the conflict that Meno brings up is this: one cannot come to an understanding of what something is if he does not know what it is in the first place, because how else would he be able to identify that thing when he finds it? By this reasoning, it is impossible to learn anything at all! Socrates concludes from all of this that the only possible answer to this question is simply that we know everything

already, but have forgotten it at birth, and throughout life we are continually remembering things. There are two important things that we must take from this. First of all, Socrates' answer does resolve the Meno conflict logically—it is a solution to the problem that Meno has proposed. Secondly, it is not the *only* answer to the Meno problem, but Socrates seems to think that it is, and this alone tells us a lot about the assumptions behind how Socrates sees and examines reality. To get an idea of what these assumptions are, we must first examine how Socrates tries to prove to Meno that all knowledge is remembered.

Basically, Socrates demonstrates how his theory is true by forcing a young boy to "remember" the answer to a mathematical question about the area of a square. He asks the boy, essentially: what happens to the length of the sides of a square if you double the area? The boy answers, wrongly, that the sides increase by a factor of two as well. Socrates then notes to Meno, "You see, Meno, that I am not teaching the boy anything, but all I do is question him. And now he thinks he knows the length of the line on which an eight-foot figure is based [the original square that Socrates proposed had sides of length two and an area of four]. Do you agree?" (Plato, p. 882) Meno agrees, and Socrates has established that this boy *thinks* that he knows the answer to the question.

What Socrates does next is very interesting:

Socrates: Watch him now, recollecting things in order, as one must recollect. Tell me, boy, do you say that a figure double the size is based on a line double the length? Now I mean such a figure as this, not long on one side and short on the other, but equal in every direction like this one, and double the size, that is, eight feet.—I do.

Socrates: Now the line becomes double its length if we add another of the same length here?—Yes indeed.

Socrates: And the eight-foot square will be based on it, if there are four lines of that length?—Yes. (Plato p. 880)

Socrates draws the square, and not surprisingly it turns to be the incorrect size. He then asks the boy even more such questions that eventually lead him to the correct answer. Then, he asks Meno, "Has he, in his answers, expressed any opinion that was not his own?" And Meno answers that the boy has not, so Socrates concludes "So these in opinions were in him. . . These opinions have now just been stirred up like a dream, but if he were repeatedly asked these same questions in various ways you know that in the end his knowledge about these things would be as accurate as anyone's" (Plato, p. 885-886). It is bizarre, and in fact somewhat comical that Socrates considers this to be proof that all knowledge is contained within a person from birth. The questions that Socrates asks pretty much give the answer away—all the boy does is follow his reasoning and agree with his statements, and then Socrates proclaims

that the boy has somehow suddenly remembered the answer. What is going on here?

It will help us to understand this if we return to the basic principles of the Socratic method, to see exactly what it accomplishes. The most important thing for us to realize about this method of reasoning is the *order* in which it functions. By order I mean way in which the hierarchical structure that creates is organized—specifically, the Socratic method uses bottom up reasoning. It takes information that is thought to be known, and draws conclusions on other, known things of a higher order. The categories become more general as one reasons further—the goal of the Socratic method is continuous generalization. The ultimate goal of Socratic reasoning is, therefore, a characterization of the most general form through more specific forms. But inherent in this structure is the necessary condition that all forms must already be known; the Socratic method's bottom up structure does not allow one to introduce new concepts, it simply allows us to form general connections between previously established concepts, *connections that are assumed to exist*. It is as if Socrates believes that reality, as we know and understand it, makes perfect sense, but we simply haven't yet put all of the pieces that we've been given together to establish exactly how it makes sense.

We may now draw some conclusions about how Socrates, and the rest of the ancient Greek philosophers perceived the idea of knowledge and truth—namely that it is something that exists and that we have access to it through our thoughts. Or to put it another way, the truth is something that our thoughts have some relationship with; Socrates assumes that virtue must exist simply because it is a concept that he perceives exists. To Socrates, therefore, the idea that knowledge of such things might be a product of experience is utterly foreign—he never considers the possibility that the concept of virtue might simply be an invention of his mind, or an invention of humanity—in other words, that virtue might be an idea that man has collectively, over the years, deduced from many events, thoughts, and experiences, to be something that exists. Likewise, when talking to the young boy, Socrates does not entertain the notion that the information that he has supplied the boy with through the questions he asks is what leads to the boy's eventual understanding of the concept—Socrates does not seem to believe that people can come to conclusions about what is true based solely on information, because to him, truth is an inherently internal and previously established thing.

Let us now return to the Meno conflict. We have seen Socrates' solution to this conflict, and how it is a necessary conclusion that comes from his understanding of what truth and knowledge are. We will now look at a system of thought with a very different, essentially opposite approach to the nature of truth. The answer that this system of thought would give to the Meno conflict would be something like: we don't, in fact, know anything about reality until we observe it. By observing it, we are able to discover new things about it, and this new information often allows us to better answer the questions that we ask ourselves. Thus, through experience, we come to a better understanding of what the thing we seek to know actually is. This is the

viewpoint of science, that true knowledge of things can, in fact, *only* be derived from our experiences.

Science: A Triumph and Failure of Reason

Science believes that the only thing man *can* make use of is his senses, and that even these are not always accurate. It maintains that the only way one can draw any real conclusions about an aspect of reality is through experimentation; if one wishes to state a fact or relationship about our reality, one must provide evidence that this fact or relationship exists. Such established relationships become known as theories. If any theory can be contradicted by evidence, it must be discarded. Science is very effective in that its conclusions yield results—from what scientists have concluded about the physical world, they are able to both predict and change it in ways that serve themselves and (ideally) humanity. Because of this success, science is often seen by the modern world as having something of a monopoly on the truth. But how well do the assumptions of science actually stand up to philosophical inquiry, and what does science really tell us about this thing that it ultimately seeks—how well does science actually answer the question, “what is truth?”

Let us begin to answer this question by forming an understanding of the way that science paints its picture of reality—that is, the way that it organizes its thoughts and draws conclusions about our world. The scientific system of reasoning works in a way that's somewhat opposite to the Socratic method. While the Socratic method constantly searches for a more general form of things, the scientific method seeks to *reduce* reality. It searches for structure in the other direction, by constantly trying to find the more basic elements that make up reality. For example, in science objects are thought to be made up of molecules, which are made up of atoms, which are made up of quarks, and so on. Science's ultimate goal is, therefore, to find an exact set of laws by which all other phenomenon are simply a result, or instance of that law. This is different from the Socratic method because it is constructed to discover new structures and components, rather than categorize existing components in terms of other existing components. This difference is most clearly stated by example: consider the term “object.” Now consider a group of things that are all examples of objects: a pen, a hook, a chair, a telephone, etc. Now, if we gave this list of words to Socrates, and asked him to name what is common to all of them, he might tell us, “they are all objects.” If we asked the same question of a scientist, however, he might say something like, “they are all made up of atoms.” Socratic reasoning looks for an existing higher order in which to categorize things, while science devises lower orders to account for higher order differences.

Thus the truth that science has always sought is the lowest elements of reality—the aspects of our world that explain all other aspects: the fundamental building blocks of the universe. The assumption of science is such things truly exist, and that they can be discovered if we simply look at reality closely enough. At least, this was the assumption of science for many years—and was credible enough, because science

seemed capable of such a feat. But in recent years, the accomplishments of science itself have ironically changed all of this.

Imre Lakatos puts the situation that science has faced in recent years well in his essay titled "Falsification and the Methodology of Scientific Research Programmes." He writes:

For centuries knowledge meant proven knowledge—proven either by the power of the intellect or by the evidence of the senses. Wisdom and intellectual integrity demanded that one must desist from unproven utterances and minimize, even in thought, the gap between speculation and established knowledge. The proving power of the intellect or the senses was questioned by the skeptics more than two thousand years ago, but they were browbeaten into confusion by the glory of Newtonian physics. Einstein's results again turned the tables and now very few philosophers or scientists still think that scientific knowledge is, or can be, proven knowledge. But few realize that with this whole classical structure of intellectual values falls in ruins and has to be replaced: one cannot simply water down the ideal of proven truth—as some logical empiricists do—to the ideal of 'probably truth' or—as some sociologists of knowledge do—to 'truth by [changing] consensus'." (Lakatos, p. 92)

Lakatos makes a very important point here: much of the intellectual power that science holds is a result of its effectiveness—people have believed in science's power to discover truth because science has been able to use its "findings" to manipulate our world in ways that nobody could ever have imagined. But the fact that Einstein's theories of relativity (general and special) overturned both Newtonian Mechanics and the Newtonian theory of gravitation—virtually the source of science's achievements over the past centuries—raises doubts about the actual truth value of science. Imagine what it must have been like to live in the age of Newtonian physics: here was a system that seemed to explain everything in the universe through a simple set of mathematical equations, and could do amazing things to show for it—science must have seemed quite inspiring indeed! And then suddenly Einstein shows us that this theory is wrong; science's greatest achievement is no longer valid. As Lakatos makes very clear, Einstein's findings do more than simply replace one scientific system with another; his findings effectively destroy the intellectual basis for a trust in science's ability to deliver the truth. Lakatos gives a very good outline of exactly why this is so, which we will now examine.

Lakatos notes early on that those he labels as classical rationalists (believers in the truth finding power of science) believed, "*scientific honesty demanded that one assert nothing that is unproven*" (Lakatos p. 94). This clause in the scientific method is defeated by Einstein's finding because they demonstrate how unexpectedly something that appears to be a proven truth can be overturned. To really appreciate why this is

so significant, one must understand exactly how Einstein's theories refute Newtonian physics. To get an idea of this, let's consider Einstein's special theory of relativity, and how it overturns classical Newtonian laws of motion. Basically, Newton's laws describe motion in terms of distance, time, velocity, and acceleration, and how these quantities relate to masses and forces. Now, in our everyday world, all motion seems to be controlled by Newton's laws: that is, any *practical* experiment that one can perform in an attempt to understand how objects in our world move and influence each other would lead us to conclude that Newton's laws describe these interactions perfectly. The revolutionary thing that Einstein discovered is that Newton's laws only appear true because things are moving very slowly *relative to the speed of light*. What makes Newton's laws appear infallible is that everything that we see in our every day world is moving at speeds where the effects of Einstein's relativity equations are so small that they are not noticeable.

It is not important that we understand how relativity actually works; what is important that we understand is that its effects are too subtle to notice unless things are moving at distances that approach the speed of light—a *condition that rarely occurs in an observable way in our everyday world*. In addition, we must bear in mind that despite this, relativity completely changes how one interprets the essential meaning of the things that Newton's laws are based on, thus overturning Newton's laws. Basically, the moral of this story is that we can never put so much trust into a scientific theory ever again—it is too easy for things that seem obviously right to turn out to be wrong in a way that we have never even considered nor on a level that we were never even aware of at all. Thus scientific theories are can no longer be considered to be absolute truths—instead the best science can do is claim to be accurate to a degree within our present framework of understanding. It can never claim that the *framework itself* contains truth—it simply has a certain amount of predictive accuracy (as Newton's Laws still have, for example). Or as Lakatos puts it, "*all theories are equally unprovable*" (Lakatos, p. 95).

If we take this to be the case, what does science have left to claim? Lakatos brings up the philosophy of "dogmatic falsifications," which he describes as, "...the recognition that all theories are equally conjectural. Science cannot *prove* any theory. But although science cannot *prove*, it can *disprove*: it 'can perform with complete logical certainty [the act of] repudiation of what is false' that is, there is an absolutely firm empirical basis of facts which can be used to disprove theories" (Lakatos pg. 96). This is an interesting idea: is it possible that science, although not capable of proving something to be true, is capable of doing the exact opposite by proving something to be false? Can a system be incapable of identifying one thing but, at the same time, be perfectly capable of identifying its opposite? Dogmatic falsificationists claim that it can. Lakatos describes the underlying process of this claim: "*According to the logic of dogmatic falsificationism, science grows by repeated overthrow of theories with the help of hard facts*" (Lakatos p. 97). What this theory basically says is that science works through a sort of *refinement* of truth. No theory is 100 percent accurate, but theories can

approach such accuracy by improving upon themselves by eliminating the falsehoods contained within them. By this view, Newtonian mechanics was not overturned by Einstein, it was merely improved upon.

Although this idea is attractive, and is in some ways descriptive of the process by which science operates, Lakatos maintains that it is false, at least in its supposed relationship with the truth. Lakatos gives several reasons for this. The first deals with a fact of man and his relationship with the outside world—namely that there is always a sort of psychological gap. As he puts it, "For there are and can be no sensations unimpregnated by expectations and therefore *there is no natural (i.e. psychological) demarcation between observational and theoretical propositions*" (Lakatos pg. 99). What Lakatos is basically saying is this: dogmatic falsificationism requires that man be capable of making a certain judgment about the state of reality, but to do so, he would have to somehow separate his thought from his experience, which is impossible. To put it another way, a completely objective measurement of the state of things is an idealistic impossibility—all thoughts are influenced by experience, and therefore no judgment can be completely and objectively observational, so such a judgment can never actually determine the falsehood of a condition in reality with complete certainty.

Finally, let's look at an interesting hypothetical science experiment that Lakatos provides us with, that addresses another problem inherent in dogmatic falsificationism. Lakatos writes:

The story is about an imaginary case of planetary misbehaviour. A physicist of the pre-Einsteinian era takes Newton's mechanics and his law of gravitation (N), the accepted initial conditions, I, and calculates, with their help, the path of a newly discovered small planet, p. But the planet deviates from the calculated path. Does our Newtonian physicist consider that the deviation was forbidden by Newton's theory and therefore that, once established, it refutes the theory N? No. He suggests that there must be a hitherto unknown planet p' which perturbs the path of p. He calculates the mass, orbits, etc., of this hypothetical planet and then asks an experimental astronomer to test his hypothesis. The planet p' is so small that even the biggest available telescopes cannot possibly observe it: the experimental astronomer applies for a research grant to build yet a bigger one. In three years' time the new telescope is ready. Were the unknown planet p' to be discovered, it would be hailed as a new victory of Newtonian science. But it is not. Does our scientist abandon Newton's theory and his idea of the perturbing planet. No. He suggests that a cloud of cosmic dust hides the planet from us. He calculates the location and properties of the cloud and asks for a research grant to send up a satellite to test his calculations... (Lakatos p. 100-101)

The story continues like this for a bit further, but the point it makes is clear already: in any experiment that fails—that is, when results do not agree with the theory—there is no clear and definite way to establish whether it is the theory or experiment that is flawed. It is just as easy, and in fact often easier to conclude that something is wrong with the experiment—that there is a factor that hasn't been taken into account, for example. After all, there is no such thing as a completely isolated experiment (except perhaps the universe itself). If this is the case, how can science ever expect to eliminate the falsehoods in its theories, when much of the time the experiment is blamed for these falsehoods, rather than the theory? The truth is, it can't.

We are quite far from when we began, when science, because of its amazing predictive abilities, seemed like it might be a genuine source of truth. The arguments that we have looked at have reduced science from the realm of truth to the realm of probabilities, and then finally to the realm of mere speculation. It seems that the more that we examine science for what it really is, the less capable it seems of establishing anything at all. And we could continue on like this, examining science in an attempt to further reduce its legitimacy as a source of truth, but this seems unnecessary, because all that we have done and can do seems to really boil down to one simple fact about reality: man is an imperfect being, and his connection with his reality through his senses is also imperfect. How can someone in such a position—that is, as an imperfect being handling imperfect information—ever hope to come to perfect conclusions? This is essentially what the truth that science seeks amounts to—a perfect understanding of things. Science is man's attempt at this; its principles are designed with that as the goal. It has achieved amazing things as the result of this attempt, but has always been destined to fail at its ultimate aim of finding the true nature of things. Ironically, the only thing that science may have proven in its quest is that such a goal is probably impossible.

Truth—Subjectivity or Objectivity?

By examining science in the details of how it functions, we have seen that its methods do not seem to yield what they claim to—science does not discover what it has itself defined as truth. There can only be, logically, two reasons for why this is so: either the methods of science are flawed, or how it has defined truth is flawed. We have analyzed science in terms of its methods, but the conclusions we have come to seem to suggest that the failure of science is not really a matter of its procedure, but rather, science fails because it attempts the impossible—science tries to find the objective truth of reality. Many years ago, before the achievements of Einstein, and before men such as Lakatos began to break the methods of science down philosophically, one Christian philosopher had already come to the same conclusion as we have about such a quest for the truth. He did not do this by analyzing the methods of science—he took exactly the opposite route. Søren Kierkegaard came to these conclusions through a differing conception of truth itself. Kierkegaard believed that the

entire idea of objective truth is a falsehood, and that truth in actuality, is something completely internal in the individual. According to Kierkegaard, "Truth is subjectivity."

This is quite a statement! Kierkegaard's basic view is somewhat similar to Socrates' in that it says that truth is found within the individual, but it is different in that it does not emphasize the sort of general truth about things that Socrates does—Kierkegaard is not at all concerned about the details of the outside world; his philosophy is centered completely around the individual's inward thoughts. Let us now look at how Kierkegaard's unique philosophy is structured.

In an essay titled "Subjective Truth, Inwardness; Truth is Subjectivity" Kierkegaard writes:

The way of objective reflection turns the subjective individual into something accidental and thereby turns existence into an indifferent, vanishing something. The way to the objective truth goes away from the subject, and while the subject and subjectivity become indifferent, the truth also becomes indifferent, and that is precisely its objectively validity, because the interest, just like the decision, is subjectivity. The way of objective reflection now leads to abstract thinking, to mathematics, to historical knowledge of various kinds, and always leads away from the subjective individual... (Kierkegaard, p. 193)

The basic point of this passage is that a system of thought (such as science) that searches for objective truth ultimately takes thought away from the individual, thus rendering the individual and his existence meaningless. We can see how this occurs in modern science, which continually moves toward understanding everything, including humanity, in completely inhuman terms, turning people into nothing more than a particular arrangement of subatomic particles. According to Kierkegaard, this is the inevitable result of *any* system of speculative (objective) thought. By searching for the truth—that is, searching for the essential nature of one's existence or purpose by looking away from the self—one will inevitably lose touch with that essential nature.

Why should this be so? Well, according to Kierkegaard, to deny the inwardness of one's own existence is to deny that existence entirely; one cannot escape the fact that he is a subjective individual, that is, that his thoughts and feelings—his experiences in life—belong to him, and are not simply a piece of some vast reality with no apparent purpose. Kierkegaard writes, "Modern speculative thought has mustered everything to enable the individual to transcend himself objectively, but this just cannot be done. Existence exercises its constraint, and if philosophers nowadays had not become pencil-pushers serving the trifling busyness of fantastical thinking, it would have been discerned that suicide is the only somewhat practical interpretation of its attempt" (Kierkegaard p. 197). This last line really drives the point home; we have

seen how science ultimately fails in its attempt to find truth, and if science (or any such thought) were to realize the futility of its efforts in achieving its purpose, while simultaneously comprehending the true nature of that purpose (to disassociate the individual from reality), suicide would indeed appear to be the best option. In this way, Kierkegaard is essentially saying that by chasing after objective truth, a man kills his own individuality, and thus effectively commits mental suicide.

Kierkegaard refers to his belief in subjective truth as a "passion for the infinite." What does this mean? Basically, we can understand it as the dedication to what one believes in that comes from the realization that one exists as an individual in a world that cannot be explained in finite, human terms (or objectively). To get a grasp of the depth of this statement, consider this example that Kierkegaard gives:

Now, if the problem is to calculate where there is more truth, whether on the side of the person who only objectively seeks the true God and the approximating truth of the God-idea or on the side of the person who is infinitely concerned that he in truth relate himself to God with the infinite passion of need—then there can be no doubt about the answer for anyone who is not totally hounded by scholarship and science. If someone who lives in the midst of Christianity enters, with knowledge of the true idea of God, the house of God, the house of the true God, and prays, but prays in untruth, and if someone lives in an idolatrous land but prays with all the passion of infinity, although his eyes are resting upon the image of an idol—where, then, is there more truth? The one prays in truth to God although he is worshipping an idol; the other prays in untruth to the true God and is therefore in truth worshipping an idol. (Kierkegaard, pg 201)

This is an important distinction—essentially Kierkegaard is saying that it is better to truly believe in a God that is false, than to falsely believe in a God that is true. In other words, it is better to be wrong about something but honestly believe in it, than to dishonestly subscribe to the right thing. Thus, to Kierkegaard, what matters are intentions, or rather, the honesty of one's thoughts—truth is the honesty of the individual to himself. Kierkegaard sums this entire distinction up quite nicely with the sentence, "*Objectively the emphasis is on what is said; subjectively the emphasis is on how it is said*" (Kierkegaard p. 202).

Kierkegaard does not deny himself the existence of objectivity, he simply objects to the supposed role that it plays. Because an objective view of reality is never certain, Kierkegaard protests the idea that any truth can be found in such a view of reality. Instead, truth *must* be found in one's own subjectiveness—but how is this accomplished? Kierkegaard's (note the possessive) answer, quite simply, is through faith. He explains faith and its relation to all of this as:

Faith is the contradiction between the infinite passion of inwardness and the objective uncertainty. If I am able to apprehend God objectively, I do not have faith; but because I cannot do this, I must have faith. If I want to keep myself in faith, I must continually see to it that I hold fast the objective uncertainty, see to it that in the objective uncertainty I am 'out on 70,000 fathoms of water' and still have faith. (Kierkegaard, p. 204)

This is quite astounding; Kierkegaard's faith is not, like it is for perhaps the majority of other Christians, a rejection of one's inherent uncertainty about reality in favor of the certainty that a belief in God offers; on the contrary, his faith absolutely depends on that uncertainty—in fact it is that uncertainty that gives his faith meaning. Kierkegaard rejects the idea of faith that most Christians subscribe to: the idea that faith is something easy and certain, and more importantly, that it is accomplished *objectively*. Ask a Christian why he believes what he does, and he will probably begin telling you all of the things that support and strengthen his belief (the story of Jesus Christ, for example). Nor Kierkegaard. To him, none of these objective "facts" are relevant to the idea of faith—faith is a unique, inward characteristic of the individual that is *generated* by the inner struggle between uncertainty and man's desire to understand.

Kierkegaard's understanding of faith and his dedication to it comes from his conclusion that speculative, objective thought ultimately gets one nowhere. He does *not* believe that his understanding of faith is an objective truth about reality; he simply sees the effect that objective thought has on an individual—namely, that it leads to uncertainty and indecisiveness, and ultimately drives away the inwardness that he sees as so important to human existence—and turns against it. He sees objective thought in its failure here, and concludes that it simply cannot be the path to truth. So then where else to turn but to subjectivity? Kierkegaard sees that by taking truth to be subjective and inward, one may not be able to eliminate the uncertainty inherent in one's own existence, but at least he is able to cope with it. Objective thought is plagued by this uncertainty because it seeks to eliminate it—an impossible task. Ultimately, a subjective, inward interpretation of truth allows one to maintain his humanity, whereas objective thought, taken to its logical extreme, destroys one's humanity.

As I have explained Kierkegaard's ideas, I have been occasionally resisting the urge to question them and their validity from a "rational" stand-point. Throughout most of my life, I have maintained a somewhat scientific or rational view of truth (that is, I've seen, truth as something objective). I have also, however, always attributed a great deal of philosophical significance to the idea of uncertainty; that is, I have always thought that the true nature of myself and the structure of the reality I live in is something that is ultimately unknowable. As I have tried to make sense of Kierkegaard's thoughts, which are so different from mine, I have searched for a reason for his interpretation of truth; I have asked myself the question, what real reason

does he have to conclude that subjectivity is truth—it is as if I have been expecting some sort of proof on this matter. I have since realized, however, that such a line of thought is simply a result of *my own* interpretation of truth. In effect, I have tried, in my own thoughts, to subject Kierkegaard's conception of truth to thought processes that are derived from my conception of truth. My efforts, in this course of thinking, have therefore been quite futile. Ironically, however, throughout the process I have clarified something that is the closest thing to a "proof" of Kierkegaard's ideas that I could ever hope for.

Basically, I have come to realize that there is a relativity to each person's understanding of things that goes beyond a mere interpretation of the workings of reality—it goes to the very core of how a person thinks. Ultimately, the very definition of "truth" is different for every person, and a person's understanding of truth forms the basis for how he thinks about and perceives reality and his relationship with it. The important thing that we must realize from all of this is that there is no "right" answer to what truth is, because the definition of "right" is *dependent* on what one sees as true. As we have seen, thinkers throughout history have taken their interpretation of truth, and sought it through means that were based on this interpretation. Socrates looked for truth in thought, and despite his incredible and persistent logic, he could not find it; science has searched for truth in reality, and despite its many apparent achievements, it too has failed; Kierkegaard, however, sees that the entire problem is a matter of how we are all defining truth—he sees the subjectivity in all of these vain efforts and declares, "truth is subjectivity!" The question for Kierkegaard then becomes, how should I react to this realization? Clearly Kierkegaard decides that one should embrace his own subjectiveness, rather than cling to an objective search that leads him no closer to discovering truth. Kierkegaard's titled his essay, "truth is subjectivity," but a more accurate title might be, "Truth is subjectivity, and we should treat it as such." It would be pointless for me to try to decide if Kierkegaard has come to the right conclusion here—I will simply take this conclusion and the thoughts that have generated it, and add them to the subjective picture of truth that is my understanding of reality.

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SCENTER.

HOUSE-PARTY
FOOTBALL.

GUARDS.



TACKLE

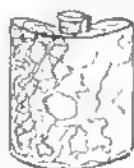


FULL-BACK.



HUDDLE

CHEER-LEADER.

1ST DOWN

J. J. J.



AIDS and Gay Rights

By MEGHAN MCGARRY

The AIDS epidemic brought new debates over civil rights to attention. AIDS has never been just a disease, but was, and is, a political issue. Often AIDS as a political issue overshadowed AIDS as a disease. The first decade of the AIDS crisis provided both the pro- and anti-gay groups with new reasons and ways to fight for their position on gay rights. These groups adapted the political issues surrounding the disease to suit their own needs. AIDS is a political, social, and biological issue (Bayer, 1). Almost immediately AIDS was viewed as two distinct entities: AIDS the health crisis, and AIDS as a political and social event (Rofes, 10). AIDS the event made dealing with AIDS the disease difficult. As an event, different groups could use AIDS for different political reasons. The government, media, and the public seemed content to ignore the problem because it effected those who did not fit into the mainstream view of normal sexuality. Homosexuals, while fighting the disease, brought their sexuality into the open. AIDS brought debates over sexuality and gay rights into a health issue.

The issue of gay rights had been controversial long before the outbreak of AIDS. During the 1970's gay activists made some gains in civil rights for homosexuals. This previous "activism left a strong imprint on subsequent gay reactions towards AIDS" (Rom, 219). In the 1980's and early 1990's, AIDS became a gay rights issue.

Those suffering from the disease, especially gay men, had more than just a disease to fight. The spread of AIDS and the Republican gains in national politics during the 1980's threatened many of the previous accomplishments of earlier gay rights activists (Rimmerman, 58). Because gays are a sexually-identified group, and members of this group made up a majority of early victims, religious and social conservatives who opposed homosexuality were brought into the AIDS issue (Rom, 58). Especially in the 1980's and early 1990's, anti-gay groups were able to use the disease to fight against gay rights. When the AIDS epidemic broke out "the stigma of an often fatal disease was conferred on gay men, encouraging many Americans to become less tolerant of homosexuals" (Burton "Politics of Gay Rights," 273). Mark Carl Rom

explains why many opponents of homosexuality saw AIDS differently than other diseases:

Where as other ailments... could be seen merely as illness that should be eradicated, AIDS was seen by certain elements as divine retribution for sinful behavior. In this view, it was not the disease that should be eliminated but the behaviors- or perhaps even the groups- most closely linked to the disease.
(Rom, 218)

The fear of getting AIDS made Americans less accepting of homosexuality. Those opposing gay rights were able to exploit this fear (Button, *Private Lives, Public Conflict*, 70). As a result of HIV/AIDS, "the gay community has felt the full force of a stigmatization process of media stereotypes, persecution, and phenomenal mistreatment on all levels from personal paranoia through the implementation of national policy" (Edwards, 151). The government used the public's fear as rationale for opposing legal protection. Institutions like "the media gave AIDS little attention, and the government... was loathe to devote resources to combating the epidemic. When combined with the antigay rhetoric the epidemic spawned, AIDS... highlighted the vulnerability and political weakness of the gay and lesbian community" (D'Emilio, 38). AIDS hardened political attitudes against homosexuals. It was used by conservative groups as proof that homosexuality was wrong. Groups such as the New Right "called AIDS 'retribution' and 'God's punishment' for a sinful lifestyle" (Button *Private Lives, Public Conflict*, 70-71).

A major obstacle to AIDS research and prevention was the attitudes of officials at various levels of government. Congress and the administrations of both Ronald Reagan and George Bush were unwilling to fund AIDS research or to provide HIV positive patients with treatments (Schroedel, 100). Robert Padgug and Gerald Oppenheimer argue that "the isolation felt by the gay community was further intensified by the ambivalent role played by the federal government. Normally a leader in the struggle against disease... the executive branch was loath to spend additional funds on a new disease that appeared to strike only or mainly at disliked populations" (Padgug, 255). Existing sodomy laws were used to prevent funding. These sodomy laws were used by opponents of gay rights in the government to remain inactive. Those against providing funds argued that the disease would not be spread if gays obeyed the laws (Haider-Markel 313). Especially "among conservative governments... state agencies have resisted popular pressure to fund research into AIDS or to provide support services for people living with the syndrome" (Adam, 178). The government maintained limited involvement. The government's action, or rather lack thereof, showed how "AIDS has been an occasion for governments to do as little as possible, thereby allowing... the mass death of such traditionally stigmatized people as homosexuals" (178-179).

President Reagan was hesitant to combat the crisis, fearing that in doing so he would be seen as a supporter of gay rights (Padgug, 255). Reagan did not even speak on the issue until 1987, six years after the first reported cases (Cook, 86). He "openly courted the New Right with promises to resist government support for homosexuals (Button, *Private Lives, Public Conflict*, 70). By not getting involved with the AIDS crisis he could keep his promise and with it, the New Right's support.

Congress was also slow to act. Members were worried about public opinion and did not want to be viewed as pro-gay. AIDS was not seen as a pressing issue during the early years of the disease. One problem was that "lawmakers spent more time debating whether AIDS was an appropriate topic for the political arena than they did about how to deal with the epidemic" (Campbell, 352). At one point, Congress prohibited federal funds from being used on AIDS prevention programs fearing that safe-sex information targeted towards gay men would promote homosexuality (Lewis, 198). Even the few openly gay members of Congress tried to keep a low profile on AIDS policies (Rom, 225). As the disease later spread, and was no longer a gay only issue, Congress became more willing to deal with it (Campbell, 353).

Like those in the federal government, local politicians used AIDS to further both their careers and their antigay agendas. During the 1985 Houston mayoral campaign, the challenger hoped to use the public's fear of AIDS to get elected and push forward his antigay views. Kath Whitmire, a supporter of gay rights, had won both the 1981 and 1983 elections. As the fear of AIDS grew, voters turned out in large numbers to repeal by referendum a recently passed gay rights ordinance. The former mayor saw this situation as an indication of the voters' homophobia and as his chance to run again, stressing mortality and opposing gay rights. When he was asked about what he proposed to do about Houston's growing AIDS problem, he responded, "Shut the queers." Although Whitmire was able to win re-election, her opponent's attempt shows how those with antigay views were willing to use the AIDS crisis to further their cause (Button, *Private Lives, Public Conflict*, 70).

The Christian Right also saw AIDS as reason for further hatred towards gays. As a strong political constituency, they had influence over politicians and made sure their antigay views were heard. They launched "moralistic campaigns" against homosexuals (Adam 177). The Christian Right viewed homosexuality as immoral and held the "notion that homosexuals are dangerous, and if protected by law, they will threaten the entire community. Homosexuals are seen as purveyors of disease such as AIDS" (Green, 125). They believed that homosexuals were out to corrupt young Americans. Many feared and believed that HIV/AIDS education was being used by the gay movement as a way to introduce homosexual ideas to young people (Herman, 144).

Like the government and the Christian Right, the public also used AIDS as justification for their homophobia. Michael Nava and Robert Dawidoff explain that "the grounds given for denying gays and lesbians their rights are rooted in ignorance and bias" (Nava, xii). Ignorance regarding the disease led to increased intolerance. The identification of gay men as a high-risk group led many to wrongly and ignorantly

believe all gay men were diseased (Padgug, 254). At least in part due to these feelings, hate crimes against homosexuals increased during the 1980's (Button, *Private Lives, Public Conflict*, 70).

The public often expressed their homophobia. The public's growing prejudice towards homosexuals during the 1980's due to AIDS can be shown through surveys. Over twenty-five percent of those surveyed agreed either "strongly" or "somewhat" that AIDS was God's punishment for the immoral behavior of homosexuals. A majority stated that they had "not much" or "no" sympathy for people who were infected through homosexual activity (Yang, 482). Robert Dawidoff, co-author of *Created Equal: Why Gay Rights Matter to America*, wrote an article that appeared in the *LA Times* in 1993 expressing his disappointment in President Clinton for backing off his promise for equality in the military. In response to the article one reader wrote and mailed an letter to Dawidoff filled with words of hatred. Among these were, "No civil rights for perverts who spread AIDS" (Nava, 176).

The media, aware of the public's feelings and worried about how the issue would be viewed by mainstream America, shied away from reporting on AIDS/HIV. During its first decade, AIDS was often ignored because it was seen as a gay disease. The public's homophobia, as well as the nature of the disease, kept any real information off the nightly news. Timothy Cook and Davis Colby describe the way the media covered AIDS:

Stories often showed person-in-the-street commenting in ways that defied scientific understanding, even at the time, of how the disease could be spread, or expressing doubts that one could be absolutely sure. Reporters, hewing to the strategic ritual of objectivity, never specifically rebutted these misleading statements. (Cook, 101)

Often gay men were shown as responsible for their illness, while heterosexuals were portrayed as innocent victims (86-95). In the media "gay men were shown more often as carriers than as victims" (96).

One of the most controversial aspects in AIDS policy was the issue of prevention. Because HIV/AIDS is a sexually transmitted disease, attempts to teach prevention brought up moral issues. Opponents who "favor chastity or monogamy can portray safer-sex education as government-supported education in immorality" (Rom, 227). In the early years of the epidemic, health officials moved slowly and the government did little to prevent the spread of HIV. Conservatives in Congress fought against prevention programs that they saw as sexually explicit. Less than twenty percent of all federal AIDS funding was used for prevention (228-229). The sexual nature of prevention educational materials was limited because the Center for Disease Control feared protest. These restrictions were counterproductive, and hindered the most important aspect of fighting the disease. They were enforced by those who wished to change AIDS from a scientific issue to a moral one (Bayer, 212-213).

Senator Jesse Helms was a major obstacle to prevention programs. In 1988, Helms proposed an amendment to an AIDS funding bill (Bayer, 218). This amendment would prohibit funding any educational material that, in Helms' words, could "pro-

mote or encourage directly, or indirectly, homosexual activities" (Rom, 228). This amendment did not allow prevention programs to target homosexual behavior (Rom, 228). He waved a sexually explicit safe sex comic book produced by the Gay Men's Health Crisis and denounced government encouraged sodomy. He refused to allow the government to financially aid groups that, in his view, advocated homosexuality, "which was the original source of the AIDS virus" (Bayer, 218). There was much support for his amendment and its passage hindered the fight against AIDS (Rom, 218). Senator Helms used AIDS to continue his moral crusade against homosexuality.

AIDS alone would have been hard enough for the gay community to fight, but the antigay groups use of the disease to further the prejudice against homosexuals made the battle even more difficult. The epidemic seemed to confirm the predictions of those with antigay beliefs (Rofes, 12). Fighting for gay rights and help for AIDS victims in the early years of the epidemic was not an easy task. Much stood in the activists' way. As Eric Rofes explains:

By the late 1980's... it was impossible to stop the media, public health officials, and antigay crusaders from projecting a diverse array of meanings onto the epidemic. Try as we might to prevent AIDS from becoming stigmatized, because of the unexpectedness of its arrival, the flurry of its force, and the populations it targeted, we watched helplessly as public health officials and television commentators attached a range of cultural meanings to the epidemic. Once that battle was lost, lesbian and gay communities threw themselves into combat with every powerful sector of the culture- journalists, doctors, politicians, movie stars, religious leaders- over the precise shaping of the event called AIDS. (11).

While acting to increase anti-gay sentiments, AIDS was also an awakening to homosexuals. One of the initial, and very difficult steps for the gay community was to identify itself with AIDS. Without this identification, they would be unable to unite to help those in their community suffering with the disease (Padgug, 255-256). The gay community was forced to act together in the face of this new crisis. AIDS changed the politics of the gay rights cause (Rom, 217). HIV/AIDS "pushed many homosexuals out of the closet, served to mobilize others, and ultimately thrust many into the political arena" (Button, *Private Lives, Public Conflict*, 70). AIDS did not cause homosexuals to hide their identities, as was expected, but rather increased the number willing to come out (Adam 175). The "epidemic was a critical factor in the emergence of the most recent wave of gay activism" (Wald, 22). The disease provided a new source of strength and reason to unite. It made existing divisions within the community much less significant. AIDS moved even the least political homosexuals to volunteer their time and money to help the cause (Padgug, 255-256). Homosexuals united to educate themselves and others about the disease, and

to offer care and support for victims (Rom, 217). The biggest challenge to the community soon became the most powerful source of strength and political momentum (D'Emilio, 38). Activists sought to empower the whole community, not just those with the illness (Padgug, 259). In this sense, gays were able to use the renewed sense of unity brought on by crisis for many other gay rights issues.

The AIDS crisis brought much more than the issue of disease to politics; it included broader gay rights issues. AIDS activism translated into a movement for gay and lesbian liberation (D'Emilio, 39). These included sexuality and civil rights:

When some gays opposed the shut-down of bath houses, they did so because they feared the loss of the freedoms that allowed them to be left alone, not because they favored illness. When advocates of traditional public health measures called for mandatory HIV testing, most gays opposed this needless and reckless intrusion into their civil rights. (Rom, 219)

The attempts to close the bath houses were seen as a violation of the First Amendment and privacy issues. Those in the gay community argued that closing the bath houses would not halt the spread of AIDS (Bayer, 60). Another way homosexuals resisted intrusions into their privacy was to fight against mandatory AIDS testing. They were deeply suspicious of a government that was considering implementing this policy (114). Gay and civil liberty leaders insisted on a "voluntarist health strategy for combating AIDS" (207).

Cherry Grove, a gay beach community on Fire Island, New York, hard hit by the AIDS epidemic, used the community to ease the pain of the loss of friends. According to residents in 1991, more than forty homeowners and as many as 900 renters had died or were sick as a result of the disease. (Behrens, 64). The community "responded bravely and creatively to death weaving camp humor and a deep love for the community into a meaningful honoring of the dead" (Newman, 291). On Memorial Day, 1986, Cherry Grove had its first formal memorial ceremony for those who had died of AIDS as well as many recently lost elderly community members. Ester Newton, long time Grover and author of *Cherry Grove, Fire Island: Sixty Years in America's First Gay and Lesbian Town* wrote, "In the rest of America on this day people memorialized those who had died in war, but here we were memorializing people who in their lives showed courage on a different kind of battlefield" (295-296).

The concept of The Grove as a fun, party place made organized community response difficult; however, some community efforts did exist. David Behrens wrote, "The sex is safer, the lifestyle more cautious, the memories sadder every day -- and almost all the parties are benefits for AIDS" (Behrens, 64). Community members in the Pines, a predominately gay area next to Cherry Grove, started PAWS, the Pines Animal Welfare Society, to adopt and care for pets who's owners were lost to AIDS. In 1991 a benefit was held to raise money for a full-time physician for Fire Island

AIDS patients (64). On Fire Island, as in other parts of the country, the community was brought together to fight against AIDS.

Similar to the memorial services of Cherry Grove, the Names Project commemorated those killed by AIDS. Started in 1987, the Names Project AIDS Quilt created one of the most powerful AIDS memorials (The AIDS Memorial Quilt). Commemorative panels from all over the continent were put together into a quilt. Not only did this quilt serve to memorialize victims, the Names Project called attention to the importance of the AIDS crisis (Adam, 183). The 1989 tour of the quilt raised nearly a quarter of a million dollars (The AIDS Memorial Quilt). The Names Project AIDS quilt continues today.

Because the normal institutions that dealt with disease were inactive due to the circumstances surrounding AIDS, the gay community formed self-help organizations to deal with the crisis. Gays feared that the government would not act in the best interest of the homosexual community. Activists knew that they needed to demand their voices be heard by a government who seemed to be letting the disease run its course and wipe out gay men in the process (Rom, 220). One reason for the need for self-help organizations was "while media and public hysteria about AIDS was peaking in 1983 to 1985, public institutions typically shunned the work" (Adam, 179). Gay rights leaders, especially in New York and San Francisco, started coalitions to raise and lobby for funds to increase awareness and prevention programs. They also offered confidential testing and services for those suffering with the illness (Fox, 132). The AIDS crisis "unleashed vitally new constructive energy. Within a few years gays and lesbians had built a nationwide infrastructure of organizations... to combat the epidemic and the discrimination" (D'Emilio, 38). Gays reacted in the face of the epidemic by changing the nature of relationships. Friendships were formed. In the beginning these served as a source of emotional support. These friendships are what would lead to institutional organizations (Nardi, 118).

These newly formed activist organizations fought to combat discrimination. The lack of government funds prompted activists to begin these groups (Adam, 178). One such group was the Gay Men's Health Crisis, a New York based organization founded in 1981 and the oldest organization dedicated to AIDS (Bayer, 105). Mark Carl Rom explains that "although the GMHC does take political stands, it is first and foremost a community devoted to caring for its members (Rom, 222). One political action it did take was to sue the government to strike down the Helms amendment (229). Although Gay Men's Health Crisis opposed mandatory testing, they did encourage those in high-risk groups to get voluntarily tested (Fox, 209). The GMHC has helped the safe-sex effort at Cherry Grove. They placed nets filled with condoms at either end of the path entering the "Meat Rack," a wooded area known for its anonymous gay sexual encounters (Behrens, 64). ACT UP was one of the most militant of these newly formed activist groups. It was also established, "in part, as a reaction to what was seen as the political inactivity of the GMHC" (Rom,

222). The Lambda Legal Defense Fund was formed in an attempt to achieve full civil rights for homosexuals and victims of HIV/AIDS through impact legislation. The Lambda Legal Defense Fund selected cases with the hope of establishing legal precedents and bringing issues involving gay men, lesbians, and people with HIV/AIDS to the attention of lawmakers and the public (223).

The 1987 march on Washington was an attempt to fight AIDS and promote equality. The first Washington march for gay rights was held in 1979 and an estimated 100,000 people attended. AIDS effected the community so greatly that over a half million people attended the 1987 march. The march inspired homosexuals to come out proudly. Many, both gay and straight, left Washington and began working towards ending the spread of AIDS (D'Emilio, 39).

Like gay men, AIDS has encouraged many lesbians to become more politically active. Increased numbers of lesbians came out of the closet (Schneider, 174). Lesbians have put great attention into the politics regarding AIDS. Many did this in response to rising homophobia. AIDS brought together lesbians with gay men who they normally would not work with. In the past gay men and lesbians were often concerned with different issues. Why would so many lesbians volunteer to help with a cause that, on the surface, did not affect them? One reason was that "even though few lesbians have been infected with HIV, it remains an important political cause for both lesbians and gay men ... they recognized that the antihomosexual backlash triggered by the AIDS epidemic affected them as well as gay men" (Schroedel, 100). More often than heterosexuals, lesbians had contact with the gay men effected by HIV/AIDS (Schneider, 160). Although some groups within the lesbian community opposed this new joining together, the efforts of lesbians greatly helped the AIDS cause. AIDS has also changed their position within the homosexual community by forcing more lesbians to be "willing to take the responsibility for a community it was often easy to let the men lead" (174).

AIDS was never just a disease, but rather, a political and social issue used by both supporters and opponents of gay rights. This is seen in the way that "gays and their allies, as well as those who opposed homosexuality all attempted to frame the political definition of AIDS that best suited their interests and ideologies" (Rom, 219). AIDS was a new reason for each to fight for their position, as well as a cause for this fight. Opponents could blame homosexuals for the disease and could use it to discriminate against them. Gays were pushed out of the closet and given new motivation to become involved in the political arena.

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Carpe Diem

BY DAVID FARBER

As the story goes, two men decide to walk the beach after a terrible storm. In search of companionship, they turn to one another and find comfort in the rippling waters. The sun begins to distance itself from the sky. The waves crash harmoniously. The older man seeing the beachfront from above exclaims, "A perfect image." Nods of agreement are exchanged. The two continue to make their way down and soon begin to see the aftermath of the storm. The sea is calm, the beach is clear, even the surrounding trees and bushes are in good shape. The beach, however, is saturated in starfish—thousands upon thousands. Without water they will most certainly die. Eager for the end as it brings resolution, they now sit on the beach, left only to gasp. The older man begins to pick starfish up, one by one. He gives them a long deep stare, as if almost eyeing them down, and with a flick of his wrist and a turn of his body, the old man throws them back into the ocean. The younger man's reaction is filled with astonishment. He blurts out, "Valiant and intrepid yes, but you can't possibly make a big difference. There are far too many of them and too few of us . . . in the scheme of things, your efforts do not matter."

Isaac Newton once spoke of the world as a facility for balance. He wrote, "For every reaction there is an equal and opposite reaction." For every minute of joy there is a minute of sorrow. For every life granted there is a life taken. For every tear there is a grin. For every body there is a soul. For every light there is a shadow. For every loner there is a family man. For every ounce of confidence there is a moment of insecurity. For every right remark there is a wrong one. For every second gained, a second is lost. On a more tangible level, for every Republican there is a Democrat. The world is an amalgam of opposite forces acting upon one another. The balance is the harmony, where good and evil and right and wrong combine. This is our everyday life. The world is not isotropic, for if it was, how can one determine delight without the presence of misery? A world of only solitary happiness stands to be only sadness. How can one equate happiness without a moment's sorrow?

Amongst an ongoing struggle for stability and equilibrium I often question who/what/where balances me? Where's my other half? In the life that I have been given,

whence has been lost? In often questioning my place in this life, I frequently wonder of the numerous forces that push and pry within. My ongoing battle with movement in conflicting directions must be exhausting. Some of it is already lost. My natural state cannot be the one with which I am most familiar. I often feel my intrinsic innate inspiration and drive is no longer. Popular Culture has penetrated me and I have been blindly convinced by it and enclosed within it. Success is the wealth measured in dollars, is it not? At one point I would have believed it to be measured in good deeds. The struggle for balance here is lost.

For every battle won there is a battle lost, for every moment chaotic there is a moment's peace. For every year gained there is a year lost, for every blind ounce of faith there is one who questions. Is that in fact true? In thinking recently of the Trade Center disaster, I question faith more now than ever. For what is faith but unknown—a sense that something else exists simply because something else, well . . . exists. It is not tangible, is not understandable, it is not even noticeable. Thousands of innocent people and children recently died for what is known as faith. Faith alone became something larger than innocent lives and helpless victims. For it became impetus and reason to strike terror in its most cowardly and deceitful way. Faith in its most extreme and strongest hour is deadly. It erases and quiets questions for what appears to be defying answers. Religion is diverse and utterly cherished, and for good reason. Historically, it has single handedly cost millions upon millions of lives. It will continue to do so, for it rings true to so many. Religion is important; it has its moments, and carries purpose and significance. I do not insult it and those who adhere to it—I only desire to elicit question to that which blindly kills. For it is without debate people die for religion, lives are lost, and children's futures are erased. All for faith, for that which they believe—for it becomes justified to kill for that which motivates. It can be re-stated then . . . For every blind ounce of faith there exist few who question. The struggle for balance here is lost as well.

The world is not in equilibrium; starfish die, innocents die, good does not always balance evil. My place in this world is unknown. My other half is unknown. But to be that old man, to restore balance and life, that is a noble fight. That is a life worth living. That is success and how it should be measured.

The old man, looking over his newest patient, smiles for just a moment, bliss if but for a second, returns and looks back at the starfish. As he raises the starfish to the sky he assertively turns to the younger man. "Ahh but that is where you are wrong. They matter, they matter to this one I hold in my hand right here. For him, this is important." The old man proceeds to give the starfish a long deep stare, and with a quick flick of his wrist and a turn of his body, returns the fish to sea.



A New Age, a New Theory, A New Outlook on American Slavery: Kenneth Stampp's *The Peculiar Institution*

BY SUZANNE LUPOVICI

The mid-1950s marked a crucial turning point for African-Americans. The seeds of racial change had been planted and Americans were about to experience a radically different way of thinking. The modern civil rights movement was shaping up around the issues of oppression and inequality. African-Americans historically felt vast oppression in the South both before and after slavery. During slavery, African-Americans were completely deprived of their rights, deemed property, forced to labor without retribution, and were subject to violent acts perpetrated against them. After the end of slavery, oppression and inequality remained in different forms. Prohibitive legal measures, social segregation, and unequal opportunities in the work place contributed to African-Americans' oppressed status.

Legally and socially, African-Americans started to be heard in their call for more freedoms and rights in the 1950s. The landmark Supreme Court decisions in *Brown v. Board of Education* were handed down in 1954 and 1955. The Supreme Court overturned "de jure" segregation and invalidated the concept of "separate but equal" in the South—a concept which had been a major tool in promoting African-American oppression. In addition, African-Americans were also battling their oppressed state on a personal level. On December 1, 1955 the Montgomery bus boycott was organized after Rosa Parks refused to give up her seat for a white man in a city bus. African-Americans were fighting on a legal level and on a personal level against the injustice to which they had been subjected since the days of slavery.

It is no coincidence that Kenneth M. Stampp released his book, *The Peculiar Institution*, at a time when theories on African-Americans and their status in America were changing. His 1956 work attempted to discredit the racist doctrines and racial myths that had permeated the nation since the time of slavery. In essence, he tried to contribute to a different way of thinking about African-Americans and their attributes by supporting his theory with factual material and by discrediting the racist arguments founded during slavery. The premise of his book is eloquently summarized in the following passage, "In so far as the southern 'race problem' grew out of such external differences as skin pigmentation, it had always been an artificial problem

created by white men who by the nineteenth century had made an obsession of these racial superficialities." (Stampp, 9)

Racism toward African-Americans arose during the time of slavery. Stampp points out three myths that contributed to the formation of racist notions that lived on after the conclusion of slavery. The first myth was that Africans were designed, by God, to labor in America since Europeans themselves could not perform the same types of tasks. It was believed that Africans were better equipped to work hard and long hours at heavy agricultural labor. The second myth was that Africans possessed certain racial traits that made them inferior to Caucasians. The latter fostered the notion that Africans were intellectually inferior to the white man and that their temperament was conducive to their natural status as slaves. Finally, the third myth was that Africans were barbarians who benefited from enslavement because they could thus learn the civilized manners of the white man. The belief that Africans were barbarians helped to perpetuate the presumption that Africans should be subjected to rigid discipline and severe controls.

These myths remained intact long after slavery had ended. Stampp mentions an influential book, written in 1918 by Ulrich B. Phillips, which recounted many of the racist notions that these myths produced. "As late as 1918, Professor Ulrich B. Phillips premised his study of slavery upon the assumption that Negroes 'by racial quality' are 'submissive,' 'light-hearted,' 'amiable,' 'ingratiating,' and 'imitative.' The removal of the Negro from Africa to America had 'had little more effect upon his temperament than upon his complexion.' Hence the progress of the 'generality' of slaves 'was restricted by the fact of their being negroes'" (Stampp, 8). Stampp tries to combat the three myths that he highlights at the beginning of his book and in doing so attempts to discredit works, such as Phillips', that arose after the end of slavery but nevertheless promoted the same racist attitudes that found their origin in these slavery myths.

Stampp shows that the first myth, that African-Americans were more adept at working in harsher conditions than were whites, lacks substance. He draws attention to the point that many white Southern farmers engaged in the same types of heavy agricultural labor that African-American slaves performed. Rather than being based on inherent physical differences, he claims this myth was a creation of rich white Southern farmers as a means to justify their use of slave labor. "Negroes did not thrive any better than white men. But Negro slaves, unlike free whites, could be forced to toil . . . regardless of the effect upon their health" (7).

Slaves certainly suffered from the incorrect Caucasian perception that African-Americans had the proper physical make-up to toil in the South. High mortality resulted from the lack of proper treatment that was provided to African-Americans and the extreme working conditions to which they were subjected.

The diet, clothing, housing, and medical treatment given to slaves was usually inadequate and kept to the bare minimum. Chapter seven in Stampp's book, "Maintenance, Morbidity, Mortality", details the improper provisions provided to slaves.

The diets of slaves lacked variety and were often crude, consisting mainly of pork and corn products. The clothing was also inadequate. As Stamppp points out, "Carelessness, indifference, and the economy- a desire to reduce annual expenditures for clothing... these were the chief reasons why large proportions of slaves wore shabby and insufficient apparel made from some variety of cheap 'Negro cloth'" (289). Housing was unsanitary, despite standards advocated in Southern agricultural periodicals. Housing was often kept very basic for monetary reasons as well, "The common run of slave cabins were cramped, crudely built, scantily furnished, unpainted, and dirty" (290).

This improper treatment provided a viable explanation for the high rates of sickness amongst African-American slaves; "reports of 'a great deal of sickness among negroes' were distressingly familiar" (298). It seems hard to believe that slave owners did not connect the poor condition in which they kept their slaves to the great amount of illness experienced by this group. These illnesses inevitably led to lower life expectancies for African-American slaves. "The census of 1850 reported average ages of 21.4 for Negroes and 25.5 for whites at the time of death" (318). Stamppp provides these facts which support the notion that white slave holders used the first myth to support their improper treatment of African-Americans. Slaveholders provided inadequate provisions for their slaves for economic reasons, yet based this improper treatment on their idea that African-Americans could endure harsher conditions. Inevitably their blindness to the reality of their slaves' condition led to early deaths for a great number of African-Americans.

The first myth might be expanded to argue that African-Americans were more fit to deal with a variety of negative physical circumstances. Many white slaveholders believed that slaves could physically sustain more abuse than could their own race. This therefore justified their use of violence, poor care, and over work. Stamppp's chapter, entitled "A Troublesome Property", details the great amount of slave resistance to their conditions. If slaves could easily endure harsher conditions, as had been designed by the "all-wise Creator", then there would not have been the wide spread resistance exhibited by slaves. In actuality, there was so much resistance that a great amount of literature was produced on the subject of slave management. Slave resistance was a problem for almost all slave owners. "Slave resistance, whether bold and persistent or mild and sporadic, created for all slaveholders a serious problem with discipline" (Stamppp, 91).

Stamppp details the types of resistance displayed by slaves. One method Stamppp points out is the "slow down" method that was utilized by many slaves. In contrast to Phillips argument that slaves worked slowly due to their racial qualities, "The sluggishness of the bulk of their slaves they took as a racial trait to be conquered by discipline, even though their ineptitude was not to be eradicated" (Phillips, 339). Stamppp saw the slow working method as a form of slave rebellion. In fact, he points out the benefits of this clever form of rebellion when he quotes *De Bow's Review*, "Experience taught many slaveholders 'that every attempt to force a slave beyond a

limit that he fixes himself as a sufficient amount of labor to render his master, instead of extorting more work, only tends to make him unprofitable, unmanageable, a vexation and a curse. If you protract his regular hours of labor, his movements become proportionally slower" (101). Stamppp combats the racist notion that African-Americans were "lazy". Instead he credits slaves for intelligently devising a method to decrease the work that they were accorded, and for which they were not rewarded.

Several other techniques also evolved. One technique was "rascality" meaning that slaves participated in careless work and damaged property. This forced owners to supervise their slaves' work even more closely; however, regardless of the close supervision, many slaves still managed to take out their frustration in this way. Other slaves claimed alleged sickness or disability to avoid working. This method was particularly effective because owners were afraid of damaging their "property" and thus let their slaves rest when claiming illness. The most blatant form of rebellion was running away. "Fugitive slaves were numbered in the thousands every year. It was an important form of protest against bondage" (Stamppp, 110). Indeed, slaves ran away for a multitude of reasons. They ran away to revolt against arbitrary separation from their families, to protest being worked too severely, to avoid punishments, or take revenge for punishments already received, and in some cases, to obtain temporary freedom from the discipline of slavery.

The fact that slaves engaged in such a great amount of protest and rebellion, be it in big ways, such as running away from harsh conditions, or small ways, such as pretending to be sick, proved that African-Americans were not ordained by God to be slaves. Their resistance was prominent because their enslavement was not natural. Rebellion combats the first myth, while also serving to combat the second myth that places African-Americans as inferior to whites in both the intellectual and social realm. Rebellion symbolized an intellectual fight by African-Americans to obtain their freedom and fight against their oppression.

Stamppp uses the factual roles of slaves to combat the notions that African-Americans were intellectually inferior to the white race and that their temperaments placed them as natural inferiors to Caucasians. Slaves were assigned to a medley of jobs. A great number of these jobs required specialized training and many were performed by white laborers as well. In the chapter entitled "From Day Clean to First Dark," Stamppp provides a detailed description of a variety of functions that slaves were assigned to do. While noting that a great many slaves were assigned to the position of field workers, he highlights a select group of slaves that had acquired special skills as craftsmen. Stamppp lists the ranks of "engineers, coopers, carpenters, blacksmiths, brickmakers, stone masons, mechanics, shoemakers, weavers, millers, and landscapers" (59) among them. He also draws attention to the use of slaves as workers for the railroads, gristmills, sawmills, cotton factories, hemp factories, iron foundries, and tobacco factories. Of course, many of these positions in society were often afforded to white men. The fact that African-Americans could engage in the same vocations as

their white counterparts serves to prove that African-Americans were certainly not intellectual inferiors to the white man.

Stampp goes on to recall an interview conducted by an Englishman who spoke to an overseer on a Louisiana sugar plantation: "'It would have been amusing, had not the subject been so grave, to hear the overseer's praise of the intelligence and skill of these workmen, and his boast that they did all the work of skilled laborers on the estate, and then to listen to him, in a few minutes, expatiating on the utter helplessness and ignorance of the black race, their incapacity to do any good, or even to take care of themselves'" (59). Stampp proves that African-American inferiority was unfounded and that white overseers and masters believed what they wanted to believe, regardless of the facts that they openly acknowledged. African-Americans could indeed participate in the same trades as white males; they often were just exempted from these positions in slave owners' attempts to utilize their work force's labor in the fields and to keep them in less intellectual positions.

African-Americans' temperaments were certainly not conducive to slavery. Slaves had the same types of desires and feelings that all human beings have. However, the argument that slaves' temperaments destined them to be placed under the binds of slavery allowed slave owners to build on the types of racist notions expressed by Phillips in his book, *American Negro Slavery*:

A negro is what a white man made him. . . . The purposes of the masters were fairly uniform, and in consequence the negroes, though with many variants, became largely standardized into the predominant plantation type. The traits which prevailed were an eagerness for society, music and merriment, a fondness for display whether of person, dress, vocabulary or emotion, a not flagrant sensuality; a receptiveness toward any religion whose exercises were exhilarating, a proneness to superstition, a courteous acceptance of subordination, an avidity for praise, a readiness for loyalty of a feudal sort, and last but not least, a healthy human repugnance toward overwork. (291)

If one is to believe, as Phillips contends, that slaves were so docile and easily manipulated, one would have to question the reasons why so much attention was paid by masters to the issue of control. Stampp's chapter on the subject of control, "To Make Them Stand in Fear," calls attention to the great detail put forth to make the perfect slave. He states the reality involved in masters' attempts to make the type of slave Phillips describes, "The goal [of producing the perfect slave] was seldom reached. Every master knew that the average slave was only an imperfect copy of the model. He knew that some bondsmen yielded only to superior power- and yielded reluctantly" (148).

African-American slaves did not yield to slave owners' pressures willingly. Numerous rules were enacted to keep slaves in their inferior positions. Restrictive rules such

as establishing curfews, requiring permission for marriages, and prohibiting slaves from selling anything without a permit, were an attempt by masters to control the actions of their slaves. Yet these measures were not enough. Various methods were further employed in an attempt to encourage obedience. Threats of sales discouraged potential runaways; the Church was utilized to encourage discipline and good conduct among slaves; rewards and incentives were given to slaves in an attempt to make them labor diligently; and finally, penalties were enforced by means of physical punishment for those slaves who did not cooperate.

African-Americans did not have a temperament that suited them for enslavement. Indeed, they had the same desires as all humans did. Their desires to gain freedom, to be connected to family, to be rewarded for good performance, and to be spared from physical punishment were innate *human* characteristics. Stamp's extensive chapter, which denotes the great variety of control mechanisms employed by slave owners, draws one's attention to the fact that African-Americans could not be easily swayed from their human convictions. The fact that control was a major issue for slave owners proves that African-Americans were not so radically different from white Americans. They fought against their oppression, just as any slave owner would have done if they had been robbed of their rights. Slaves did not have a temperament that suited them for enslavement; rather, they had a temperament that cried out for the rights they deserved.

The third myth, that Africans were barbarians who benefited from enslavement because they could thus learn the civilized manners of the white man, is rendered invalid when Stamp describes a multitude of uncivilized Caucasian practices. In particular, Stamp highlights Caucasian practices that treated African-Americans as property and provides details about the large number of slaves that were traded away from family and friends without just cause.

Stamp's chapter entitled, "Chattel's Personal," discusses the unique conflict in law that rendered a slave a piece of property with certain human rights. The first clause in most Southern states "confirmed his status as property—the right of the owner to his 'time, labor and services' and to his obedient compliance with all lawful commands . . . Courts, police, and militia were indispensable parts of the machinery of control" (192). The second clause endowed the slave with certain human rights. This law required masters to treat their slaves properly by provided them with adequate food, clothing, shelter, and medical treatment. Yet, as one can imagine, these two clauses often conflicted. It was almost always the first clause that prevailed when conflict arose between the two. "Throughout the ante-bellum South the cold language of statutes and judicial decisions made it evident that, legally, the slave was less a person than a thing" (193).

The status of slaves as property inevitably robbed them of rights that were accorded to free men. A slave was legally at the disposal of his master and as such he technically could not have the same rights as the master because they would contradict his status as a slave. Stamp lists a number of freedoms that were not accorded to

slaves; they were unable to acquire titles to property, they could not be a party to a contract, no promises between masters and slaves were binding, and they could not serve as competent witnesses. These deprivations of liberties meant that slaves "had no civil rights, no political rights, no claim to this time, no freedom of movement" (198).

How could white slave owners argue that they were civilizing hitherto barbarians when they did not provide these alleged barbarians with fundamental civil rights? The few rights that they were accorded were often robbed from them in the courts. It was hard for African-Americans to bring suits against white individuals regarding the few rights they possessed because they could not legally testify. In essence, they had very limited legal routes which they could utilize to obtain their guaranteed rights. Thus, owners abused their powers and often did not provide the proper food, housing, shelter, and medical care to which slaves were entitled. Some went even further by violently abusing their slaves and even killing them with no legal repercussions. These owners violated set laws, which guaranteed slaves certain rights, because they could. They were also able to exploit their slaves' labor for economic purposes, as they often did. Ultimately, these Caucasian owners participated in uncivilized practices for their own purposes. The "barbarians" that the white civilization was supposedly civilizing, enjoyed none of the same rights, and were subject to very uncivilized practices.

Slave owners often did not recognize the human qualities in their slaves. They arbitrarily traded slaves away from their families and into worse conditions without taking personal blame. Stamp's chapter, "Slavemongering," attempts to renegotiate the concept of "necessity" that was put forth by slave owners. Owners justified their sales of slaves when only "necessity" dictated the need to sell them. Yet, they created an "extremely broad definition of 'necessity'" (240). Stamp claims that the following reasons all constituted "necessity" for selling slaves in slaveholders' minds: possessing a surplus of slaves (excess above the number that they could use economically), facilitating the division of an estate among heirs, disposing of trouble makers, relieving financial strains, unloading sickly slaves, and disposing of slaves accused of felonies.

Many of the claims that owners put forth about the "necessity" of trade were flimsy attempts at rationalizing personal motives. Slaveholders disrupted the family and community bonds of their slaves for their own private purposes. They often willingly sold enslaved families to slave traders even when they knew that the family would be divided. Some owners "bred" slaves with the intentions of selling their female slaves' offspring for profitable returns in the slave market. Once again, the question is raised, how could a society that was engaging in such uncivilized practices, that contradicted all aspects of human dignity, claim that they were civilizing the "barbarians" they had enslaved? The myth that African-Americans benefited by learning "civilized" manners during their time of enslavement crumbles apart when one realizes that the very people who were supposedly civilizing slaves, were actually acting in uncivilized ways themselves.

Stampp's analysis of the system of slavery attempts to shatter previous racist notions about African-Americans. He points out the reality about dominant slavery myths. He refutes these myths that were founded during the time of slavery and that lived on to foster notions of African-American inferiority. In the context of the time, Stampp wrote a convincing argument for an end to racist beliefs and prejudices. By uprooting the myths that propelled racism through the 1950s, he broke the very notions on which racism was founded. He clearly provides evidence to counteract innately racist myths. His style of writing was factual, straightforward and clear. He provides the arguments of his counterparts and then proceeds to factually refute them by referencing an abundant amount of resources. He touched upon all areas of slave life, and in doing so, amounted a great deal of material to support his claims.

As a treatise to refute the weak arguments used to justify racism, Kenneth Stampp wrote an admirable and convincing book. Stampp's book helped the arguments presented during the Civil Rights movement. By refuting the myths on which racist notions stood, he compromised the arguments presented by those who were apprehensive to change. In providing an abundant amount of information about the time of slavery, Stampp also contributed to literary and intellectual accounts of slavery. Stampp ultimately provided a new approach to looking at slavery's foundations and after effects. His book fit perfectly into the context of the 1950s civil rights movement; while himself, a more worthy contributor to the changing atmosphere that took hold of America.

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ALFORD

Leigh Lampon Magazine
"Satire to Savour"

Bite
me.

Centerfold:
In The
Farrington
Nude!

SWOT
Analysis
And You!

The Ballad Of Alfard Packer

By Phil Ochs

In the state of Colorado
In the year of seventy-four
They crossed the San Juan
Mountains

Growing hungry to the core,
Their guide was Alfard Packer
And they trusted him too long:
For his character was weak
And his appetite was strong.

They called him a murderer,
a cannibal, a thief;
It just doesn't pay to eat
anything but Government-Inspect-
ed beef.

Along the Gunnison River
An Indian camp they spied.
An Indian chief approached
them,

To stop them he did try,
He warned them of the danger
In the snow that lay around,
But the danger was in Packer,
For his hunger knew now bound.

They called him a murderer,
a cannibal, a thief;
It just doesn't pay to eat
anything but Government-Inspect-
ed beef.

Two cold months went slowly by;
Packer came back alone—
"My comrades they all froze to
death,
I'm starving," he did moan.
The Indian chief knew how he
fled,

He spat upon the ground,
For Packer's belly hung out all
over his belt:
He'd gained some thirty pounds,
They called him a murderer,
a cannibal, a thief;
It just doesn't pay to eat
anything but Government-Inspect-
ed beef.

Well for nine long years he ran
away
But finally he was tried,
He claimed he didn't kill them,
He only ate their hide,
That County had six dem-o-crats
Until that man arrived,
Well only one lives on today:
He ate the other five.

They called him a murderer,
a cannibal, a thief;
It just doesn't pay to eat
anything but Government-Inspect-
ed beef.

Eighteen years he stayed in
jail,
It was a dreadful fate,
For he suffered indignation
Every time he ate.
Still, it's hard to blame this
hungry guy
Who went searchin' for the
mines,
For when he ate his friends
He'd never heard of Duncan
Hines.

The following letter was written by Reginald "Reggie" Anhorn III, class of '96, for a mailing to prospective Lehigh students who are currently juniors in high school:

Dear Prospective Lehigh Students,

So I was asked to write to you all about my Lehigh experience and how it prepared me for real life, and I'm just sitting here now thinking about it, since the deadline is about an hour away and I figured I should probably get this done. I got a call from someone in the alumni office who said they were looking for someone to write something for this prospective mailing, and they thought of me since I used to write for The Brown and White (our award-winning student newspaper) and since I wrote so good they figured they'd ask me to do this for them. Of course I write a lot more well now that I've been out of school for a few years! But I was happy to take on this task which was set before me.

Anyway, getting back to this letter, I just wanted to say that Lehigh is a great school, and the one major reason for that is simple: the student newspaper. Lots of schools have student newspapers of course but Lehigh is the only one that is entirely student run; I didn't actually research that or anything, like it wasn't as though I checked my facts on that, but I'm sure someone said that to me while I was there. Or maybe I read it on the Internet. The point is, Lehigh has the only entirely student run newspaper among all colleges in the world; if you ask me, that really says something about the school. Because when your school newspaper is student run, you get to tell things like they really are. You don't have to worry about things like the administration looking over your head, so you can be really hard hitting and expose the way things really are at the school. That's why we won the Pulitzer, I think, back in 1993, because of that kind of hard hitting reporting.

I was the editor-in-chief when we broke the Mountaintop story in 1995. See, Lehigh used to be the Engineers, but then they became the Mountaintop, and it was a huge deal because it pretty much pissed everyone off, so of course we devoted the whole issue to that. What other school could get away with such harsh criticism of its administration? Certainly not Lafayette! Because Lafayette sucks. Go Engineers!

But the point is that writing for the Brown and White really prepared me for real life. I mean I owe a lot of my writing ability to the people there, who taught me everything I know. I would say something like it's gotten even better in the years since I graduated, but really, they've maintained the status quo so well, because there's nothing to improve. It's like this amazing tradition of great writing has been passed on through time and there's nothing anyone can do about it!

Now I am a star reporter for a great paper here in Scranton, PA. I did try to get a job at the New York Times but they rejected me by saying something about hell freezing over! I'll tell you, people in journalism have great senses of humor!

Anyway, I really think you should go to Lehigh.

Sincerely,

Reggie Anhorn III '96

Brown & White News

Lehigh Parking Attendant sets new Ticket Record

Last Friday, Richard Johnson of parking services shattered the record for most parking tickets given in a single week. The old record of 500, which was set two years back by Lucy Smith, was then insurmountable. However, Johnson persevered and earned his place in Lehigh Parking Services history Johnson's feat did not come easy, though. Late Friday afternoon, Johnson was closing in on the record when he quickly running out. The parking patrolman then did a remarkable as saying "Along with the Uni Police, Parking Services is keeping the campus safe for its students." His 501st victim, Don Bally, was, as saying "Parking Services can kiss my ass!"

Lehigh Receives Final Four in NCAA Bracket
Saturday, Lehigh made its first trip to the NCAA Belmont final four since 1986 with a victory over Florida State. The game came down to double overtime when Will Jamini hit the last cup to seal the victory. The slightly inept Jamm commented on the victory, ".....I love Beer!!!" Lehigh will meet Duke next week in final four.

Kathbone Hall wins Culinary Outstanding Achievement Award
Kathbone Dining Hall was recently voted best Dining Services provider in the United States by the National Culinary Association. This is Kathbone's fifth award in as many years.

Fraternities Man Drinks 100 Beers
Saturday evening Aaron Drinks 100 Beers

Lehigh Brown & White Police Blotter
throughout the night. Brago commenting on his unparalleled feat, ".....Being a frat guy is cool."

Noise Complaint

Obscenities heard coming from Zoellner Arts Center Wednesday evening. Police and local tenants heard "vagina" being chanted and screamed over and over again. Once police entered Zoellner they discovered the Vagina Monologues being performed. No arrests have been made, yet. The FBI was called in to bust a group of IMPACT students who were found drinking soda pop and watching TV. This was against the contract they signed upon becoming involved, effective programs like this one. Outcome unknown.

Damaged Property

computer was reported damaged early Sunday morning around 2:00 AM. Matthew Jones and inmate all over his computer monitor and keyboard. The other student will become sticky, rendering it useless.

Average Drinking

re arrested thirteen Lehigh students Wednesday evening for underage consumption of alcoholic products. Oddly enough, the students were not lying when they said they were puniped. They were all transported to the local hospital where their stomach-graduate students and were all twenty-two years or older. The police said they

Bethlehem, PA — In what the administration called "a routine matter of school policy," officials at Mōravian Academy Upper School expelled senior Michael White yesterday after his announcement that he would be attending Lehigh University next fall.

"Of course, we always have to lose a student," said Mōravian Academy Guidance Counselor Isaac Van Leaghe, "but in this case, he simply gave us no choice."

White, who is a National Merit Scholarship Semifinalist and a member of Cum Laude, the Mōravian honor society, said that he did not see the expulsion coming. "I just wanted to major in religious studies and stay close to home," White said, "I had no idea that they would DC [disciplinary committee] me for it."

The severity of the punishment was exacerbated by the strength of White's transcript, according to Leaghe. "No one wants their kid to go to Lehigh," he said, "Especially when he clearly could be applying to Harvard, Princeton, or Yale." Leaghe said that, while rare, first-offense expulsion is sometimes warranted.

"I mean, seriously, what are we supposed to do? We are talking about a student here who could have applied to 'The Big Three,'" he said, crossing himself, as the Mōravian religion demands, at the mention of the holy trinity.

The White case is the latest in a series of run-ins with this issue for the suburban prep school. In November, senior Jack White was suspended for three days after rumors circulated that he had given thought to applying early to Lehigh and senior Leo White was suspended for a week in February for allegedly telling White to consider the Bethlehem university as an option in his college search. The punishment of White was a major milestone, according to Leaghe. "At first, we thought it was just a fad," Leaghe said, "but as soon as it got to the point where we had reason to believe that students were spreading this idea around, we needed to take decisive action." According to White, the punishment was based on a false premise. "I was only kidding," he said. "It was just one of those 'ha ha maybe you should think about Lehigh.' We say that stuff all the time — I never thought he would actually take me seriously."

John Quincy White, father of Michael and member of Mōravian Academy's board of trustees, was a member of the Lehigh class of '45. "I support L.V. in this matter entirely," he said, "I worked hard and went to Lehigh so that my children wouldn't have to live the life I did. That's what great about America: you can move up in the world. Trust me, Lee Iacocca didn't send his kids back to Lehigh."

The elder White claimed to have no knowledge of his son's application plans. "Of course I had no idea," he said. "I don't want to have to worry about my son's life. Why do you think I send him to private school?"

Due to the laxness of the expulsion, White will have to take a semester off before applying. His father said that he is certain that this issue will not come up again. "Martin is going to spend the next few months learning about the values of an Ivy League education," he said. When asked if he had meant to say Michael, the elder White said: "Whatever."

White said that the consequences of his actions have been more severe than the official ones. "I've gotten a few death threats," he said, "and someone wrote 'Engineer' on the side of my house in spray paint. I guess they didn't know that the mascot has been changed. Or maybe they couldn't spell Mountaintop."

Leaghe said that the school did not support the acts of alleged vandalism for legal reasons.

"Of course we can't officially support that sort of behavior," he said. "But, then again, what do you expect? Although," he added, turning grave, "using a term like 'engineer' is

completely out of time, under any circumstances. They're mascot is changed now, and we have
Leaghe also said that he approves of the new Lehigh emblem as a "fine artistic statement of a
medieval school."

"The important thing, of course, is that Michael realizes what he's done wrong and
does his best to make it right again," Leaghe said.
In the closed disciplinary committee hearing, though, White reportedly defended his
right to apply to Lehigh, citing its number of full-time faculty and student-to-full professor
ratio as justifications for his choice. "I'm not apologizing for anything," White said. "I mean,
it's a good school. The best in the [Lehigh] Valley for what I'm looking for. It's hard to find
good religious studies programs, and I just wanted to take a class from a professor, not a TA or
adjunct."

Leaghe said that he did not know Lehigh currently had a religious studies program.
"That was one of the most surprising parts of this process," he said. "Michael is not even inter-
ested in engineering. It is all very confusing."

White said that he was offered several compromises as part of the hearings. "They
tried to get me to say that I was an engineering major at first," he said. "They said that if I did
that and dropped my GPA a little, I might not have to be expelled. When I said no, they tried
to convince me that I might be interested in being a business major."

Leaghe refused to comment on the closed proceedings. "Michael has always matched
to his own beat," he said, shaking his head. "It's such a shame that he never found his place
within the spectrum here." Leaghe also declined comment on White's alleged defense of
Lehigh. "It's not school policy to describe what goes on in the committee hearings, but I will
say that it doesn't take a genius to realize that Penn is the obvious choice for a student like
Michael. Statistics and numbers are fine, but there's only one number that counts."

Leaghe was referring to the national rankings of colleges, published every year by
U.S. News and World Report magazine. "Higher is better," Leaghe said, clucking his year's
rankings to his chest. "You can tell it's a good year when Penn is number five. Someday, I'd love
to find out how they rank them."

15 of Moravian's 68 graduating students this year will be attending Penn, with 27
going to Franklin and Marshall and 8 to Bucknell.
"We encourage our students to look around, but it's getting harder," Leaghe said,
"and of course there's always a few who fall through the cracks in the system and wind up at
Lafayette, which is at least in the top 50 liberal arts colleges now."

Lehigh was ranked number 38 among major universities by the magazine this year,
which Leaghe referred to as "generous, but irrelevant," Penn's number five, "the said, holding
up five fingers to illustrate. "Five. What more do you need?"
Leaghe claimed not to know White's rank in his class.

"Basically, all of our students are above average. We don't need rankings, but let's just
say they're all in the top ten percent."
When asked how that was statistically possible, Leaghe nodded and responded:
"They're especially the ones going to Penn."

White said that he didn't understand Moravian's obsession with rankings.
"If you're going to consider rankings, Lehigh's engineering program is like number
40, and its business program is like 80. How do they rank those things anyway?"
Lehigh has said that it will not yet revoke White's acceptance, as it would under most
circumstances, but that it will instead await the outcome of the various pending legal actions.

My
Penis
Monologue

Let me start by announcing that I am not a man, I am a penis, and I deserve to be treated as one. I am not the one that called you by my ex-girlfriends name. I am not the one that blew off our date for hanging with the guys. I am not the one that broke up with you cause I thought I could do better. I am not the one that called you when I was drunk and yelled at you for being with another guy. I am not the one that came back to you when I couldn't do better. I am not the one that showed naked pictures of you to my friends. I am not the one that told you I loved you, and then slept with your best friend. I am not the one that left you at the altar with all of your friends, relatives, and coworkers behind you whispering, "I told her about him."

I am the one that is always happy to see you, and smiles when I do. I am the one that is sorry when I inconvenience you by having to pee. I am the one that will always try to do tricks for you even if they aren't really impressive. I am the one that always has time for you. I am the one that drools a little bit when you get me excited. I am his best friend. I am his dog. When you are mad at him, please do not kick the dog.



Farrington's House Busted For Unregistered Party

Bethlehem, PA - Early Saturday evening, April 6, Lehigh University President Gregory C. Farrington was caught and charged with having an unregistered party at his lovely abode on University Drive. The very distinguished and heroic Lehigh University Police began getting noise complaints from local Lehigh students living in the Trembley apartment complex around 7pm. These students who were attempting to complete their advanced propulsory jet physics (a fun elective) homework, complained that their calculations of torque and precession point were interrupted with loud music and screaming. When police arrived to investigate the scene, they saw groups of elderly people coming to and from the President's estate. They also caught a whiff of alcohol coming from a group of men as they left the party. After further investigation, police saw what looked like people standing around a large table with plastic cups and ping pong balls, as well as people dancing on tables and having a good time. Simultaneously, the police saw Lehigh students getting mugged outside the library, but being the brave and intelligent men that they are, quickly prioritized and bum-rushed Farrington's house. Upon entering the President's estate, police counted exactly 51 people, which in terms of Lehigh University constitutes a party. Although they failed to ID people, they charged the President with serving underage drinkers, for the failure to have wristbands and those wonderful security guards. Mrs. Farrington, in a drunken stupor after police forced her to get down from dancing on the table, ended up slapping one of the officers and she was immediately taken into custody. The Farringtons are expected to be put on social and disciplinary probation.

Editor's Note: Utilizing a seed-money grant from Lehigh's Optoelectronics Initiative, the graduate seminar in applied meta-physics (Phil. 493) set out to demonstrate that quantum entanglement effects could be exploited in a foolproof encryption scheme. For our pilot study, we used the fiber-optic portion of Lehigh's LAN, selecting as our first test message the minutes of a recent faculty meeting.

Much to our surprise, after encryption, transmission, and decoding, our message arrived as seemingly indecipherable gibberish. The first run of our experiment had been a colossal failure. With nothing to celebrate, we broke out the champagne we had saved for celebration anyway. When we were well into our third chorus of Freebird, an underage work-study student (who we had locked in the computer lab for her own protection) noticed something odd while poking through the nonsense output of our encryption efforts. By morning she had figured it out.

It has been known for some time that permitting the arrow of causation to run backward in time would dispel some of the less palatable consequences of Bell's theorem, though no one has taken this prospect seriously until now. But what our work-study student—who has graciously asked to remain nameless, so her seniors can take the credit for her ground-breaking discovery—found was that the terabytes of data generated by our failed experiment in fact represented a sampling of the information flowing through Lehigh's LAN at precisely 12:23 a.m., March 6, 2102.

Of chief scientific importance was the fact that we had received this material at all. Its contents were of comparatively little interest. Predictably, 90% of it turned out to be cheap pornography of the coarsest variety, though with some technically interesting holographic effects... In any case, none of that can be reproduced here. Other portions have yet to be interpreted at all. A small fraction consists in text messages, of which the longest is appended below.

Prof. Red Enveil

Hey Brother!

What's going on? Triple-Chi House just isn't the same without you, man. It's phat that you're taking a semester abroad and all, just wish you could've taken all of us with you.

Anyway, dude, wa miss you. You kept some of the other brothers under control, if you know what I mean. We could've used your help last week. Don't know if anyone else has told you yet, but Triple-Chi is on probation again. Can you guess why? That's right, they caught you-know-who dealing at the Clinton Day party down at Farrington House. Looks like he'll get off with six months, but anyway, they axpallad his ass and very nearly shut us down.

With you out of town, it was my turn to deal with the whole disciplinary hearing thing. I had a hard time keeping a straight face. I mean, here I was listening to Dr. Howe chew us out for letting a brother get away with dealing Joe, when I know for a fact that she enjoys a good cup of coffee in the morning as much as any of us. I swear, she even winked at me! Project Crackdown is a total joke—no one gives a damn what wa drink, so long as Lehigh doesn't get sued. Anyway, you'll ba happy to know the house espresso-bong was carefully hidden when they came to search, so it's safe.

But if they decide to give us a hard time again before you get back, Elijah's going to have to handle it, because now I've got trouble of my own. It all started Monday, in my 8:10 physics class. The room is packed for a change, because wa've got this quiz. So it's 8:05, and wa've all got our blue books ready and are lining up with our mugs. Only about a third of us have filled up, when the keg kicks! Can you believe it? Mom and Dad pay four mil a year, and Facilities can't even manage to check the ala levels before Monday morning classes! So I sit down with my test in front of me, totally dry and already beginning to shaka and sweat. Prof. Folk, ha's been around a while, so he knows this is bad: no one can do differential equations without a good buzz. Ha gets on the phone and starts yelling at Facilities, but in the meantime, what am I supposed to do? One of the T.A.s passes out some I's, which helps a bit, but by 8:30 I've barely gotten started. Finally, a One Source guy rushes in with a port-a-keg, which Folk wheals through the aisles. I'm running out of time, so I down two quick pints and get to work. Fortunately, I skipped breakfast, so it hits me right away, and I manage to finish the test. But that keg must have come from some fancy faculty stash, and it's stronger than I'm used to. I can barely stand, and of

course I have to run like hell to make it to my 9:10.

So I'm weaving and stumbling, but it looks like I'll make it. OK. Everyone else is already sitting down as I dash in at the last minute. Then just when it looks like I'm home free, my toe catches the hem of my chador, and I fall flat on my face. To top it all off, the chador rides up all the way to my knees, exposing my bare calves! The room is dead silent, but for a moment, I hope everyone will be cool enough to just look the other way. Then as I'm getting up, I see Andrea, sitting right there in the front row, and I know I'm screwed. She points right at my hairy legs, and shrieks at the top of her lungs. Of course then the Prof. has to call security...

So by Wednesday I was facing my second discipline hearing in as many weeks—and this time, believe me, Howe wasn't winking. Indecent exposure is some pretty serious shit; I'm just lucky it was my first offense. They gave me 500 hours of community service and a remedial course on the gender catechism. I can't imagine life sucking any worse.

What really burns me is Andrea. Here I am being put through the ringer at this hearing, wearing my extra-heavy Abercrombie chador and sweating bricks, while all the while she's preening herself smugly in her shorts and halter top, enjoying the breeze against her bare skin. Hey, I'm a true believer, so I know we men are impure and need to cover ourselves. I understand that part. And I know women are closer to God, and that's why they have privileges we don't. Fine. I don't even resent Andrea for getting her sex change done—I mean, we've all been tempted, right? No, what gets me about her is that she was a Triple-Chi like you and me, back when she was Andy. Turning in your own brother like that, now that's cold. I can't believe that just a year ago, the three of us were doing java shots together, wondering which of us would fetch the highest groom price...

I'll tell you, when you told me you were going off to Kabul, I was pretty worried at first. I mean, those Muslims are so liberal. But now you have no idea how jealous I am. So, what's it like to walk around in just a shirt and pants? Meet any cute Afghani girls? Just so long as you don't get married and decide to stay!

Well dude, I've gotta go study for my Twentieth Century Lit. class. I think that stuff is affecting my style. Does it show? Write when you can, don't work too hard, and always remember you're a Triple-Chi!

Love, your brother,
Ezekiel Zhang

You Might Be a Lehigh Student....

1. If drinking before and possibly during class is acceptable.
2. If you've complained at least once about the retarded looking artwork on campus.
3. If you take a copy of the Brown and White just to have something to read during class.
4. If your study drugs become your party drugs.
5. If a gryphon is not a mythical creature, but a creature who lives at the end of your hall.
6. If the only thing you remember from Lehigh-Lafayette week is waking up the Sunday after the game.
7. If Greek Week is your favorite holiday.
8. If you are good friends with TRACS drivers.
9. If hotels are an event, not a refuge for weary travelers or illicit affairs.
10. If power hour or a case kill sound like a normal weekend occurrence.
11. If you think FairMart is a great place to socialize during finals.

- Freshman: Read the syllabus to find out what classes they can cut.
Seniors: Read the syllabus to find out what classes they need to attend
- Freshman: Brings a can of soda into a lecture hall.
Senior: Brings a jumbo hoagie and six-pack of Mt. Dew into a recitation class.
- Freshman: Calls the professor "Professor."
Senior: Calls the professor "Bob."
- Freshman: Would walk ten miles to get to class.
Senior: Drives to class if it's further than three blocks away.
- Freshman: Memorizes the course material to get a good grade.
Senior: Memorizes the professor's habits to get a good grade.
- Freshman: Shows up at a morning exam clean, perky, and fed.
Senior: Shows up at a morning exam in sweats with a cap on and a box of pop starts in hand.
- Freshman: Have to ask where the computer labs are.
Seniors: Has 'own' personal workstation.
- Freshman: Takes meticulous four-color notes in class
Senior: Occasionally stays awake for all of class
- Freshman: Is excited about the world of possibilities awaits him that the unlimited vista of educational opportunities, the chance to expand one's horizons and really make a contribution to society.
Senior: Is excited about new dryers in laundry room
- Freshman: Goes on grocery shopping trip with Mom before moving onto campus
Senior: Has a beer with Mom before moving onto campus
- Freshman: Conscientiously completes all homework, including optional questions
Senior: Offers to tutor conscientious frosh of opposite sex...
- Freshman: Is appalled at the class size and callousness of profs.
Senior: Is appalled that the campus 'Subway' burned down over the summer.
- Freshman: Calls Domino's every other night.
Senior: Calls Domino's every other night.
- Freshman: Calls his girlfriend back home every other night.
Complex Analysis midterm.
- Senior: Is proud of not quite failing his

What Your Tour Guide Didn't Tell You

The TX boys are quite a commodity on the Lehigh campus, so line up at the door gifts, because their egos leave little room for anything else. These LAX players know how to score on and off the field, but don't get offended if the bubble hockey and loose ball get more attention than you; TX just loves their sports.

If you are looking for a real man, then ATO is where you want to go. They might not have the highest GPAs but the do have the highest level of testosterone on the Hill. But warming--when grabbing for a brew, make sure that's what you get, or you might end up drinking Body Fuel or creatine; these guys like their biceps big, their beers cold, and their babes blacked out.

But if the New England Prep School leftovers are more your speed, then stop by Phi Gamma Delta Men's Club, where you'll find your share of Bobby Kennedys and George W.s in there pastel polos and khaki pants partying all night long. Just don't tell them what year it is, because these yuppies are still stuck in 80's.

Right next door you will find Chi Phi. The brothers here extremely resemble their pastel-clad neighbors, but these guys are less emotionally disturbed. They try to portray an image of nice cool guys but really they need to stop trying so hard, because everyone knows that all they're good for is their beer.

Hop over to Alpha Synagogue if a nice Jewish boy is your type, serving Sabbath dinner on Fridays and partying like it's a Balmitzpha every other night of the week.

If you want a guy who is less-conservative and more strung out, try Phi Delta. These guys are obviously the product of a negligent upbringing, and could be cast in a sequel of Trainspotting. When leaving Lehigh's on campus crack house, you'll hear yourself saying "what a long strange trip its been."

If you want a guy who's talents include bumping and smashing beer cans with his forehead, then DU is where you want to be, but do not enter if you are seeking an intellectual conversation. You won't find that here. It looks like someone forgot to put an "H" at the end of their name, because DUH is the only thing you'll hear these meateheads say.

If a night of fun for you includes glow sticks and techno then enter D Phi, the only dance club on campus. Walking into this house you will swear that you stepped on the set of "making the band," so look your best, because with the amount of time these Backstreet Boys spend in front of the mirror, they will give you a run for your money.

If you are a woman who likes younger men, then KA has your ticket, these boys will make you think you go to Lee High instead of Lehigh. These prepubescent Abercrombie wearing dudes don't even own a razor, and not only do they look the part but they also act it.

Making a Modest Proposal

It is a melancholy object to those who walk through this great town or travel up on the hill, when they see the streets, the roads, and freeways crowded with the heads of the female sex, followed by three, four or even five drunk freshmen, all in rags and lamenting every passerby for beer. These wretches and victims of alcohol, instead of being able to work towards their honest future livelihood, are forced to employ all their time in seeking relief from their unquenchable desire for alcohol.

I think it is agreed by all parties that the prodigious number of drinks in the present depopulation of the University is a very great addition to the general and, therefore, whatever could find a fair and easy method of making these drunk sound, non-invasive members of the University, would deserve as well as the public to have his share set up as a preserver of the school.

But my intention is very far from being confined to providing for the safety and health of the night drunk; it shall take in the whole student population, unable, as they are to support themselves in beneficial activities during their free time.

Having turned my thoughts for many years upon this important subject, and minutely weighed the several schemes of others, I have always found them grossly inadequate in the computation. I propose that students, rather than being a burden to their community through their drunken excesses, be moulded into a group that might be able to serve the community.

The number of souls in the University being usually stated at 5000, of whom I calculate there may be about 3000 who engage in drinking on the hill. The question before us, therefore, is how this number of students shall be controlled during weekends. This control should promote a

healthy atmosphere. We can neither employ the usual means of control, nor can we do so such as handicrafts or agriculture, we neither build houses nor cultivate land, so how can we control their behavior to a chaotic University setting?

It is known that alcohol can only ruin evenings and prevent students from living meaningful lives. I shall now humbly propose my own thoughts, which I hope will not be liable to the least objection. I do therefore humbly offer it to public consideration that the area designed as the hill be subject to more constraints than have been enacted in the past.

Currently anyone who wishes can enter the hill anonymously at any time. This freedom to move about is clearly a danger to the student body and must be regulated. I propose that chain link fences topped with razor wire be erected along all lands between the hill and campus which are not designated as official entrances to the hill.

At each entrance, turnstiles are to be erected in which one must swap their student ID in order to gain access to the hill. Voice print identification should also be used to verify the identity of all attempting to gain entrance to the hill. I have reckoned that this would provide authorities with a rough measure of how many students regularly drink.

I grant this information would be proper for distribution to special teams of police officers, who, having already beaten up all of the real criminals, require amusement. This amusement could be derived from invading the privacy of innocent students, spoiling the attempts of over-worked kids to have fun or by simply harassing drunks on their way home.

Unfortunately, information about the evil drinkers of tonight would not be able to be derived exclusively from entrance and exit logs alone. More effective methods of monitoring the students need to be implemented.

For this reason, I have reason to believe suggested that, not only do we need video cameras on all of the streets of Lehigh, but they must also be installed on all floors of the fraternity houses. I am confident that a team of twenty to thirty well-trained video technicians could save pictures taken and identify those underage students who were drinking in view of the cameras. For those under twenty-one who are caught drinking S.W.A.T. members would be immediately sent to their location. The response would be the same if a student over 21 consumes more than two beverages at once. These dangerous offenders could then be quickly and painlessly removed from our beautiful campus.

Unfortunately, as one forward thinking police officer pointed out, the cameras themselves would be vulnerable to attack. What is the community to do when it faces the possibility of such depredable acts of vandalism?

The answer is as obvious as it is simple: we use the local National Guard to patrol the area in which the cameras are located. Fully armed, troops would be perfectly capable of deterring any attacks against the cameras. In addition, the threat of death would deter some from committing such heinous acts of vandalism.

One can only surmise that Lehigh students, being the intelligent creatures that they are, would find ways to detach the protectors of those sacred cameras. For this reason, I encourage the National Guard to use tanks in the guarding and monitoring of the entire campus. Tanks are weapons that are not easy to remove or destroy. Tanks would also be much more effective at dealing with the drunk driving problem. It seems clear that explosive, armor-piercing shells are far more of a deterrent than tanks and about nine in ten.

Another element is needed, however, for the bill to be a secure place for constructive fun. Once Apache gunfire must be shot every night so that vandals and drunks can be spotted.

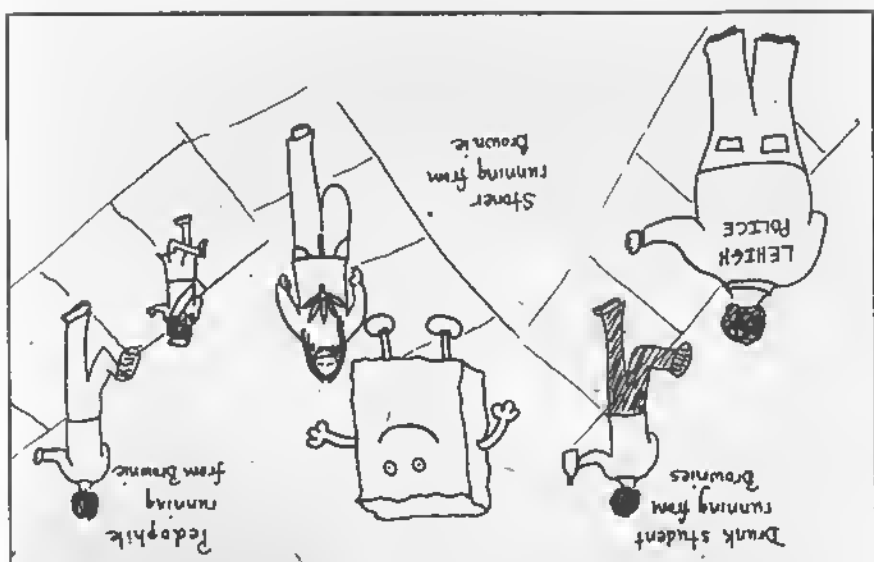
Followed, arrested and interviewed at length, it should be clearly pointed out that Lehigh residents, carried by the Apache, are far more effective at breaking up fraternity parties than police and security guards. Clearly, these measures could help to reduce the scourge of underage drinking and alcohol abuse.

Many other advantages could be enumerated but I will many of them, being students of Lehigh. I am a bit so violently bent upon my opinion as to reject any offer proposed by wise men. However, before something of that kind is advanced in consideration to my scheme, I desire the author or authors will be pleased maturely to consider one point. As things now stand, how will Lehigh's great youth be able to with stand the temptations of alcohol offered by fraternities of the hill without becoming slaves to the bottle?

I desire those students, professors and administrators who dislike my overture to ask the parents of hardworking students, whether they would not at this day think it a great happiness to have students working and playing constructively under the gaze of military authorities who could prevent them from being brought into the horrible world of alcohol consumption.

I profess, in the sincerity of my heart, that I have not the least personal interest in good, by advancing out academic and social excellence, providing a secure environment for endeavoring to promote this necessary work, having no other motive than the greater public good, by advancing out academic and social excellence, providing a secure environment for

some piece of mind to the authorities the rule over us.



Welcome To The Future

(Pondering The Plans of Planet Lehigh)

"And He said, 'Let There Be Light' . . ."

[1] Welcome, Earthlings, to Planet Lehigh. Let me tell you a bit about what to expect while you stay here at our wonderful planet. Czar Farrington has rustled up the castle quarters here to make room for you and has the sets blowing leaves outside so that no debris will remain on the road to touch your precious Saabs. We have graduate students here who will be more than happy to carry you from your wonderful vehicles to your domiciles, just simply pull on the castle bell and an eager grad. student will soon be at your side. For tonight's entertainment, we have the illustrious Lawrence Welk symphony ready to play for you its classics at Zoeliner, such as "The Fat Lady Polka" and "Remember When Everyone Use To Be White and Rich Polka."

[2] You might notice that we are redoing our dining halls here at the University Center. Czar Farrington has planned to remove all food eating facilities on the campus by 2004 and gradually implement our new Cyberteria. According to Lehigh's own Bureau of Health and Commerce, our university scientists have discovered that the human body can ingest up to 20% silicon without any adverse effects. With recent experiments done on our campus squirrels, our prestigious scientists have noted that once the little critters ingest 20%, their bodies start becoming accustomed to the amount of silicon, in effect, building up what our scientists like to call: a threshold dose. If the amount of silicon that they ingest is gradually increased, our scientists have noted that they can entirely eliminate the squirrels' appetites for nuts and any organic materials whatsoever. Please bear with me with what must seem like a tangential point. I note all of these recent experiments so that you do not become alarmed when you notice a slightly grainy texture in your meals tonight. Right, SILICON. And you will be surprised with how delicious it tastes. Especially worthy of trying is our Microsoft Custard [TM]. As your beloved sons and daughters continue their industrial training at our prestigious planet, we will gradually wean them away from the unhealthy and adverse effects that human food has had upon generations of human beings and improve it with our industrial strength diet, because at Lehigh we believe that to succeed in this world one must not only think like a machine but eat like a machine.

[3] As your sons and daughters move on to become the perfect citizen-cyborgs, we know you will see the cost benefit advantages of such a program. Health care will no longer be a concern. "Why?" Because with a steady diet of silicon, we have discovered that robotic prostheses and mechanisms become a viable option to replace the old, worn-out, messy, dirty organs and limbs of our citizen-cyborgs. We already have a joint venture with our distinguished alumni Lee Iacocca who is opening up a new manufacturing plant in Nigeria to manufacture robotic legs, arms, heads, and even brains, assembly line style. Mr. Iacocca assured us that each



prostheses and brain is inspected with the utmost care by an American quality control foreman, furthermore, Mr. Iacocca is still looking for some investors in his plant and is pleased to introduce a new and improved wage system that we know will please investors; DON'T PAY THEM AT ALL. Mr. Iacocca's own investment research group has lately discovered that the citizens in Nigeria do not like money, any money at all. They instead wallow in getting a daily dose of truncheons in their backs and steel boots in their teeth, a strange and foreign custom, but we have at Planet Lehigh respect the diversity of other cultures and respect the wishes of the honorable Nigerian people. Matter of fact, for a limited time, Mr. Iacocca promises that each new investor can personally witness the "payment" of a group of Nigerian workers in the comfort of the investor's own backyard. A group of twelve will be flown to your own town, carted to your backyard where "payments" will be "given" out for 3 straight hours, sometimes "given" with the very arms and legs that they have manufactured, a strange custom indeed that they hold.

[4] It is a very exciting time here on Planet Lehigh. But as with all moments of great change, there are the neo-buddles who are unable to have the foresight to envision the future clearly. Please ignore those student infidels who protest the eating of silicon, the paying of a \$200 technology fee by claiming that they need adequate Health Insurance that covers preventative medicine, their eyes, and teeth, Mr. Iacocca's "creativity" to the Nigerians, that demand (demand from us, the politicians of Planet Lehigh?) Linderman Library obtain air-conditioning to protect their voice can challenge the wonderful and omni-benevolent Czar Farington's cybernetic vision of THE FUTURE. They cannot see that it all goes back to one word: silicon. So please ignore these rapid mis-guided humans. If you witness such a disturbance, please press the blue alarm button that we have given you attached to your key chain. We will have Gen. Bruce Taggart's shock troops immediately on location to listen to the infidels' suggestions while escorting them to the re-education Bureau (for \$100 a head, you can "tag" along with Gen. Taggart and witness our advanced re-education pedagogy take place).

[5] I must be ending this transmission good visitors to Planet Lehigh since I know that your attention must be waning by now (I know mine is--chuckle-chuckle). I hope you enjoy your downtime here at our wonderful planet and share our own enthusiasm about our forthcoming plans. Your children will be the finest citizen-cyborgs ever yet produced and as an added bonus Czar Farington will personally brand the Planet Lehigh insignia on your child's own cybernetic rump that your child can champion during his/her future job interview when he/she is bending over their future boss. What a glorious future! What a glorious time! What more can be said then our Planet Lehigh Anthem. "Lehigh Uber Alles!"

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* We define "adverse" as "killing the human."
* We define "viable" as a 20% survival rate.
* We define "personally" as "not there."

NEW LOGO FINALLY APPROVED

AFTER MUCH DELIBERATION AND INPUT FROM FACULTY, STUDENTS, AND ALUMNI, THE SCHOOL FINALLY PASSED THE NEW LEHIGH LOGO EARLY LAST WEEK. THE LOGO, WHICH CONSISTS OF BEER MUGS AND DRUG PARAPHERNALIA, CAME UNDER MUCH SCRUTINY IN ITS INITIAL STAGES. IT ORIGINALLY WAS GOING TO INVOLVE THE BOOK THE HEART, AND THE SUN, BUT THERE WAS A TREMENDOUS OUTCRY AGAINST IT. STUDENTS SIGNED PETITIONS COMPLAINING ON HOW THE LOGO IS MISLEADING AND HOW IT DOESN'T FULLY REPRESENT LEHIGH. STUDENTS FELT THAT THE NEW LOGO WOULD INHIBIT THE RECRUITING OF LEADING HIGH SCHOOL ALCOHOLICS. ONE STUDENT STATED, "IF WE KEEP TRYING TO GET GEEKS, THEN WE'RE GOING TO DROP IN RANKINGS INVOLVING BOTH BEER CONSUMPTION AND WEED SMOKING. PRIORITIES HAVE TO BE MADE." ANOTHER STUDENT SAID, "THE SCHOOL HAS LOST SIGHT OF THE IMPORTANCE OF TRADITION. THIS SCHOOL HAS BEEN FULL OF DRUNKS SINCE THE LATE 1800S; WHY CHANGE NOW?" THE MOST SHOCKING ASPECT OF THE FIGHT OVER THE LOGO WAS THE AMOUNT OF ALUMNI RESPONSE. THE SCHOOL HAD PREVIOUSLY PRESENTED MANY OTHER TOPICS TO THE ALUMNI IN THE HOPES OF RECEIVING SOME SORT OF A RESPONSE. THESE TOPICS RANGED FROM STUDENT SAFETY IN RESIDENCE HALLS AND IN SOUTH BETHLEHEM, CHANGES IN APPLICANT REQUIREMENTS, CHANGES IN DEGREE PROGRAMS, ADDITIONS OF NEW BUILDINGS, THE HIRING AND FIRING OF FACULTY, AND IDEAS FOR ALUMNI GATHERINGS. HOWEVER, THESE REQUESTS WERE MET WITH VERY LITTLE RESPONSE. YET WHEN THERE WAS A PROPOSAL FOR A POSSIBLE LOGO CHANGE, THERE WAS A VERY LARGE AND UNEXPECTED RESPONSE. SCHOOL OFFICIALS STATED THAT THERE HASN'T BEEN THIS KIND OF RESPONSE SINCE THE CHANGE IN THE SCHOOL MASCOT. A LEHIGH ALUMNI REPRESENTATIVE STATED, "ALUMNI ONLY RESPOND TO TRULY IMPORTANT TOPICS LIKE THE LOGO AND MASCOT. HOW CAN THESE TOPICS COMPARE TO STUDENT SAFETY? I MEAN, COME ON, WHO CARES WHAT HAPPENS TO STUDENTS? THEY SHOULD TAKE CARE OF THEMSELVES."

AFTER ALUMNI AND STUDENT RESPONSE OVERWHELMED SCHOOL OFFICIALS, THEY HAD NO CHOICE BUT TO LISTEN TO THEIR PETITIONS. THEY DECIDED THAT ALL THE SYMBOLS INVOLVING EDUCATIONAL VALUE HAD TO BE ELIMINATED, AND THAT THEY HAD TO BE REPLACED WITH THE MUGS AND BONGS. THE COLOR OF THE BEER USED IN THE MUGS ALSO WAS HARD TO GET RIGHT BECAUSE STUDENTS WANTED A TRUE BROWN COLOR. INITIALLY THE BROWN BEER COLOR WAS A LOT LIKE THE COLOR OF NATURAL LIGHT, THE STUDENTS BELIEVED IT WASN'T DARK ENOUGH, AND THEY CHANGED IT TO MORE OF A BASS ALE BROWN, WHICH WAS MORE EASILY REPRODUCED ON LEHIGH MERCHANDISE. THE FINAL STEP WAS THE ADDITION OF THE SCHOOL MOTTO "PROMO ALCIUM ET SEXUS 1865." THE NEW SCHOOL MOTTO CAN BE SEEN IN THE NEW AND IMPROVED LEHIGH WEBSITE.

*Every time you masturbate...
God kills a kitten
Please! Don't do it!*



DARK CORNERS
BY
J.S. FRIDGENA

WE MEET IN DARK PLACES, TALKING AMONGST OURSELVES OF EVEN
DARKER MATTERS WITH THE OCCASIONAL FORAY INTO MATTERS OF PRACTICAL YET
CONSIDERABLY LESSER CONCERN: OF HOW IT SEEMS THAT ACHIEVEMENTS, REGARDLESS OF
WHETHER HE LOVED PATRICIUS IN "THAT" SORT OF WAY, WAS TRULY SCREWED FOR
SOMEWHAT LONGER THAN FOREVER; OF THE ATTENDANCE POLICY I AM ADMITTEDLY FAR
TOO WISHY TO ENFORCE; OF HOW LOVE, AT SOME LEVEL, IS THE SOURCE OF ALL
SLAUGHTER; OF A DRACONIAN LATE PAPER POLICY THAT HAS NEVER ACTUALLY BEEN
INVOKED; OF OUR RESISTANTLY ENDURING PROPENSITY TO ACT LIKE SUCH FURCED-UP,
SELF-DESTRUCTIVE WHEELERS; OF HOW THE GENTLEMAN WITH THE LEAF-BLOWER SEEMS
TO BE FOLLOWING US, FOREVER TAKING UP POSITION OUTSIDE THE WINDOW OF WHAT-
EVER ROOM WE HAPPEN TO BE IN; OF HOW YOU CAN BUY ALL THE TIME YOU CAN GET
WITH ALL THE MONEY YOU'VE GOT BUT THE RESULT WILL ALWAYS BE THE SAME
(DECAY, LOSS, DEATH, AND A BIT MORE DECAY OF WHATEVER'S LEFT); OF HOW THE
CHAIRS MUST HAVE BEEN DESIGNED BY SOME KIND OF QUASI-SOCIOPATHIC ENTREPRE-
NEUR (BUT AREN'T THEY ALL?) WITH A SIZABLE STAKE IN SOME MEMORABLE TREAT-
MENT SCAM; OF HOW TIME IS SUCH A RELUCTANTLY PRECIOUS, TOOTHLESS YET INVIN-
CIBLE AND OMNIVOROUS; OF HOW THESE HILLS SHOULD BE AN ABSOLUTE EMBARRAS-
SMENT TO ANY PLACE THAT HAS A WHOLE GODDAMN COLLEGE FULL OF ENGINEERS; OF
HOW ALL CHILDREN REALLY ARE USUALLY IN PROPORTION TO THEIR YOUTH (TEMPORARY
PARENTAL BLINDNESS--HOMONIA, PERHAPS?--NOTWITHSTANDING) & YET PATHETI-
CALLY DOOMED IN WAYS THAT FAR SURPASS ANYTHING THEY COULD EVER DESERVE; OF
JUST HOW PRICED ALL THIS INCESSANT LAMN CARE MUST BE; OF HOW ALL "HUMANISM"
AND ALL THAT IS "HUMAN" INVOLVES A RUTHLESSLY EXCLUSIVELY MANUEVER,
FOREVER BLIND TO THE CREDITY ATTENDING ALL THE CHEAT (THOUGH SEEMINGLY
BODILESS) OPTIMISM IT PERPLES. AND INEVITABLY, WE TALK OF HOW UNDERSTAND-
ABLE IS SO MUCH OF THE ANGER WE SEE & HOW UNDERSTANDABLE IS THAT SEEMINGLY
TRANS-HISTORICAL AND TRANS-CULTURAL URGE TO ESCAPE BY TAKING FLIGHT ON
SOME TRANSCENDENTAL TRAFECTOR. BUT MOST OF ALL, WE TALK OF SADNESS,
BECAUSE IT IS ALL SO VERY SAD, SO VERY, "VERY" SAD, AND IT IS HARD TO BELIEVE
THAT THIS SADNESS, ONCE IT HAS SETTLED, CAN EVER GO AWAY.

AND THEN, WITH PRESCRIPTABLE AND DELIBERATELY MECHANICAL REGULARITY,
THERE IS THE KNOCKING UPON THE DOOR, AND WE FIND OURSELVES BEING ASKED:
"WHAT EXACTLY IS IT THAT YOU ARE DOING IN THERE?" AND WITH THE REQUISITE
PRECISION OF A FIVE-POINT SCALE (SUITABLE SUBDIVISIONS INCLUDED), WE RESPOND:
"OH, A TOUCH OF THIS, AND A TAD BIT OF THAT; ALL IN ALL, JUST WHAT WE ARE
SUPPOSED TO BE DOING, BUT NOT SO QUITE SO WELL OR SO QUITE SO BADLY AS TO
DESERVE ANY CLOSE EXAMINATION. BUT THANK YOU FOR ASKING, AND ANY FURTHER
YOU'VE GOT TO STAY IN THE UPCOMING YEAR WILL BE MOST GRATEFULLY RECEIVED,
JUST LIKE A BIT OF WARM TEA FOR THE POOR." AND AS WE CLOSE THE DOOR TO
HEAR BACK TO OUR SHADOWS, WE MURMUR UNDER OUR BREATH, "AND YOU -- YOU"
REALLY OUGHT TO FIND A CORNER OF YOUR OWN AND DO SOMETHING ABOUT THAT
REVENUE-ENHANCING, BIO-TECH BULGE IN YOUR TROUSERS...."

"The Holy "O"

The history of the banjo lies somewhere in the ancient and australopithecine past of the continent of Africa, where bunnos and stringed instruments and coffee and donuts first came into being. The holy "O" is the basis of the banjo, and of the donut, and of the bagel. Mathematicians still discuss the discovery by the Arabs of the zero, the cipher, the "O", the placeholder, the power of ten; as being the advance that allowed higher math to arise. But the Jews were no stouchees. They had discovered the "O" eons earlier and hidden their most cabal secret within the simple and reassuringly literal. Then they put their treasure in the spot where no one would find it: right in front of our eyes, at the corner dell. Over the centuries, the expounders of the law forgot their most holy enigma. Did the most scholarly Rabbis have a hint? Did Crowley and his cronies have a clue? Perhaps. And then, right in the midst of the height of freemasonry and Zionism, entire banjo string heads flout the secret again. And then when Elvis is a child, he listens to the music of Bill Monroe and the Bluegrass Boys and he beholds the secret, and the secret takes him to stardom, until that day in 1977 when he reveals it to us all. Death on the commode. He gives his life for our enlightenment, and

enlightened we are.

Elvis becomes larger in death than in life. The Presleyterians spread the word around the world with their giant publishing houses, until finally they post their final words on the door of the Alfred Packer Memorial Chapel at Lehigh University. But, as usual, most of us don't really get the message. It is Jesus and Mister Rogers all over again; people killing people: the masses abandoning the steam driven banjo as the machine of rock and roll in favor of the electric guitar.

The five string banjo has a pot with a hide head. Experts say that housecat hide is best, and skunk skin is second best. There is a long neck, with twenty four frets on one end, and a tailpiece for holding the strings on the other end, with a bridge in between that amplifies the celestial vibrations. But the most amazing thing is this: the fifth string. The other four strings take us to places unimaginable. Past the planets to other worlds and into black holes, then down into cells and protoplasm and DNA and mitochondria and atoms and nuclei and quarks. But the fifth string pulls us back. It's constant drone reminds us that we are creatures of the here and now on Earth. The fifth string calls us back to steaks and crusty Italian bread and dark beer and bowel movements and nads and chips and tobacco and blood engorged flesh and hot dogs on buns and hot black coffee and steaming piss ricocheting on a flat rock in the woods.

The Pennsylvania Dutch understand some of this instinctively. There is not a catholic among them, yet they celebrate Mardi Gras. Fastnacht Day, they call it. They are not catholic, so forget lent, forget fasting. Eat the donuts. Feast. Worship the holy "O" in precisely the way that Elvis intended. Then haul your ass into the bathroom and sit on the commode and void your bowels and listen close to the rumblings of the expanding universe.

Alferd Deemed "Not Funny," Given Special Place in History as LR's Ugly Cousin

"I think I laughed once. Actually, it was probably just a cough." -Jon Daily

"Ignorance is bliss...just ask the Alferd staff."
-The New York Times Book Review

"I faked a laugh...you know just to get it over with." -
Caralyn Tolles

"It seems like these people had no business publishing
a satirical journal at all." -Mike, the Editor

"Alferd seems to be an exception to the notion that the
best things in life are free." -The Washington Post

"I loved it for its kindling value." -Shayna Buffman
It seemed like a good idea

"I guess the humor was over my head...well that, or it
just wasn't funny at all." -Matthew Weick
at the time...
Prof. Girardot

"I loved it...wait, that Alferd thing? Oh, my fault. Yeah,
that was really awful." -Bill Hamm

"I think the best time to read Alferd is after you've been
up 20 hours or more, preferably more." -Amy Burchard



Distorted Masochism in Chaucer's *Troilus and Criseyde*

BY MEISHA LOHMANN

The courtly love romance is frequently discussed in terms of the characters' masochistic tendencies. These discussions respond to the inordinate amount of suffering that occurs in courtly love texts with the idea that there is pleasure in pain. This is one of the most attractive ways to explain all this suffering, but many courtly love texts also problematize the idea of the masochistic contract and masochism in general. And masochism, of course, is certainly not the only explanation for the predominately male suffering in courtly love texts, but there are several reasons why it may be the most convincing.

As Jeffrey Cohen explains in his version of the masochistic contract from "Masoch/Lancelotism," the vassal who sees the rigidity of the power structure in the court can either rebel openly and become an outcast, or devise a way to create another power structure (within the one into which he has been forced) that will empower him (237). Here the masochistic contract is useful for understanding the suffering of courtly love. The vassal develops a contract with his lord's lady, or at least a woman of a higher class than himself, to gain power in a structure that does not allow him to rise in class and gain power. The contract is masochistic because he chooses a woman who can never love him without obstacles, the obstacles created by the same hierarchy he is trying to escape while simultaneously working within it. When interpreting "courtly adultery," as defined by Christiane Marchello-Niza, Peggy McCracken argues that an adulterous relationship between a queen and a vassal or between any noble lady and a man who is a subject to that lady's lord is "a displaced form of attraction to, rivalry with, and submission to the king's power" (86). This is because a king's or a lord's wife is representative of his power, the power that a vassal will never have in the strict hierarchy of the court. The vassal desires the lady because he both wants to be close to the lord and wants the power that the lord has. By gaining the lady's favor, the vassal rises in the court, getting closer to the lord and gaining, in a sense, the lord's power. Furthermore, his affair threatens to make his son, if one is born, the presumptive heir of the lord's title.

But the lord's wife is attractive for other reasons as well. She is the epitome of the unattainable other for the vassal. She is forbidden him not only because she is married, but also because an affair with her is treasonous since it again displaces power from the lord to the vassal. If the lord discovers the affair, he is forced either to make the punishment and the information about his loss of power public or to banish the vassal from the court and punish his lady privately. Either way, the vassal has lost all the power his affair afforded him and more. This risk and the forbiddenness of the lady make her all the more attractive. This is the ultimate example of the masochistic contract in courtly love texts because it seems to involve all the essential components in their most heightened state: the trapped man rises in power by loving an unattainable woman whose favor threatens his life and whose unavailability tortures him with or without her consent.

The complexity of a courtly love text like Chaucer's *Troilus and Criseyde* initially poses many problems to the masochistic contract. But at the same time it is clear that something is needed to explain the suffering of Troilus and the "disloyalty" of Criseyde, a character that Chaucer painstakingly imbues with a respectable voice for the first time in her literary history. In other versions of the story there is little room to sympathize with Criseyde's position. In such texts it is clear that regardless of whether or not Troilus enjoys his suffering, Criseyde is the cause of his pain. It seems then that Chaucer is trying to reveal an irony in the tropes of courtly love. By giving Criseyde a voice, he has created a space both to sympathize with her and to question the extent to which Troilus' suffering is her fault. The effect of Chaucer's decision is a more satisfying, but equally complicated, understanding of the masochistic contract in courtly love literature. It reveals that the masochistic contract is not just a vehicle to capture the power of the lord, but that the contract itself is powerful.

But the power inherent in the masochistic love contract is somewhat hidden in courtly love texts. For instance, when explaining Lancelot's behavior through the masochistic contract, Cohen never focuses on why Lancelot's suffering is pleasant to him. Masochism, defined as taking pleasure in pain, is assumed and no explanation is given why, for instance, being wounded and humiliated for love of Guenevere is particularly pleasing to him. But there is an explanation for this. As Victor Taylor states, "The contracts place the masochist in a position that has more to do with pleasure in power than pleasure in pain" (65). This source of power lies in the creation and manipulation of the sadist. The masochist, by falling in love with an unattainable woman, forces the woman into the sadist's role, regardless of whether or not she is sadistic by nature. She ends up being the source of his pain, or at least acting as his source of pain, because he insists that he loves her when he knows they cannot be together for whatever reason. The masochistic contract that the lover creates is an orderly prescription for a chaotic scene that takes control out of the masochist's hands, at least in appearance. But the masochist will ultimately be in control because he knows that he is controlling the hand that tortures him. He both uses his power to choose to be a victim and then creates the terms of his victimization, manipulating

his torturer into doing his will, that is, to torture him. It is clear then that there is an ironic reversal in the roles of master and slave when put in the frame of the masochistic contract. The masochist is the victim inside the terms of the contract, but he is truly the master outside of the fantasy. This condition evokes at least two interesting points. Most obviously, if the master and slave roles of the contract are reversed in reality, then the supposed sadist is the true victim. In addition, the question arises as to whether it is possible for the masochist to lose sight of the reality of the power structure completely and therefore become oblivious to his power, believing that he is truly the victim and destroying the ability for either person to escape from the fantasy once it is created.

These two problems are at the heart of *Troilus and Criseyde*, as well as most courtly love texts. The masochism of the man in love is clearly detailed, but any suggestion that he might control his suffering or even create it himself is negated by the frequent claim that love "overtakes" a person. Troilus' love is described in just this way. The god of love is insulted by Troilus' contempt for love and therefore strikes him with love so suddenly that "with a lok his heit wax afeie" with love for her (l. 229). Such descriptions of love as an uncontrollable and sudden affliction are also in texts such as *The Romance of the Rose*, and they are common in the poetry of the troubadours. The effect is that all the power to reject or accept the lover is presumably placed in the hands of the beloved. In this cultural context it is not only easy but almost inevitable to forget the power of the masochist. *Troilus and Criseyde* reveals the power and powerlessness in all the characters by putting them in the framework of a courtly love narrative and using it to critique the culture.

It is the war, not Criseyde, which makes Troilus powerless. He creates a contract to gain power through controlling Criseyde as his torturer. He knows he will evoke no sympathy for his true anxiety, being forced to fight and die, so he receives sympathy from Pandarus by creating pain out of love. This is an acceptable pain, given the tropes created by the troubadours and others. Troilus gives into Criseyde's pleas that the relationship remain unofficial because it keeps her unattainable and allows him to play the victim by giving her the power to have her way. The masochistic contract keeps him from having to admit that he is powerless in a much more crucial area of life. He has no power to escape war and prolong his life. He cannot escape fighting nor can he escape the risk of death. Just as the vassal is trapped by the system of the court, Troilus is trapped by the system of war. He must fight simply because he is a man, but the added pressure comes from his talent for fighting, which, in a sense, would make him a traitor if he attempted to escape fighting. The Trojans are losing and he is their best warrior; therefore he must fight. In this manner, Chaucer uses Troilus and the poetry of courtly love to expose the powerlessness of men in wartime.

Jacques Lacan, when describing courtly love as anamorphosis, explains that courtly love literature "tends to locate in the place of the Thing certain discontents of the culture" (150). That is, courtly love texts point to discontents in culture by in some

way representing these discontents as the "thing" that the character desires. Chaucer's account of Troylus locates in the place of the Lacanian Thing (Das Ding) the discontent that men feel in wartime as tools of the state, forced to fight and die because culture will chastise them if they refuse. Discontented with this lack of power in his life, Troylus starts to desire Criseyde, who he then rules over in just the way that the war culture rules over him. He takes away her power to choose her level of involvement by making her his Thing, that which he desires but cannot have.

But if the text sheds light on Troylus' lack of power in war it also reveals his power over Criseyde and her virtual powerlessness. She lacks even the power to become a masochist. Chaucer's addition of Criseyde's voice in the narrative shows the reader that she is truly the lark caught in the claw of the sparrow hawk (III, 1911-2). Her consent to love Troylus is her attempt to escape the contract that he has already forced upon her. She can be the sadist who tortures him by withholding her love, or she can become his lover and force him to stop treating her as his sadist. Her only choice is to love him, or at least try to. Her only power is the power to love, because choosing not to love is not an option. She expresses her wish to remain single when she is trying to "decide" what to do about Troylus' love for her, but realizes that she does not have the power to choose a single life. Even if she did have enough protection from Hector or not to need a husband, Pandarus is making her situation increasingly powerless, thrusting Troylus' letter down her dress, pushing her to write an ambiguous letter back to him, tricking her into coming to dinner where Troylus was hiding, and finally putting Troylus in her bed when he has fainted. By that point her "decision" to accept Troylus is completely an illusion as she is a woman fighting the will of two men with whom she is alone in a bedchamber. At this point, Chaucer depicts her consent to be with Troylus as something she is bound to do but has come to terms with. The consent is described in this way:

'This Troylus yn armes gan here streyne,
And seyde, "O swete, as evere moe I gan,
Now he ye kaught, now is there but we tweyne -
Now yeldeth yow, for other hore is noon."
'To that Criseyde answered thus anon:
"Ne halde I er now, my swete herte dere,
Ben yolden, ywys, I were now not here!" (III, 1206-11)

In this passage as he crushes her in his arms he blatantly describes her situation as one she cannot escape and must yield to. Her consent reads as wholehearted, but given that she is truly not able to say no it almost appears over-acted, like a person convincing herself of the truth of her words by trying too hard to convince her audience of their truth.

Earlier she has been forced to be Troylus' torturer even before she learns of his love for her because he is already busy lamenting his love before he even talks to her. So in

this sense, she has already become part of a contract to which she never consented. After she realizes that her only power lies in giving up her body to Troylus, she consents but uses the excuse of preserving her reputation to keep herself from having to commit to marriage. This limited consent agrees with Troylus' masochistic contract because it keeps her somewhat unattainable and preserves the excitement of the relationship by keeping it secret and forbidden.

When Lady Fortune intervenes to take Criseyde to the Greek camp, both Troylus and Criseyde use the excuse of preserving her reputation, but for different reasons. Troylus sees it as a reason to heighten her unattainability and keep his contract alive, in an intriguing state of flux. Therefore, even before he talks to Criseyde about the new situation, he rushes to his bed, his favorite place to weep and sigh over his pain, and tells Pandarus that he "sholde have / Here honour levere than my lyf to save" (IV, 565-6).

Criseyde, on the other hand, uses her reputation as an excuse because it is her only escape from giving Troylus a real commitment. If he speaks out on her behalf it will be known that he loves her and she will be expected to marry him, losing more of her freedom. Her reputation could only be helped by Troylus' love. Certainly, if the son of the king were in love with a widow who is an outcast because of her father's traitorous tendencies, his love for her could only be a boost to her reputation. It is uncertain how much time has passed since her husband has died, but even if she should still be mourning, Troylus need only tell his father that he loves her, not that they are lovers, in order to keep her from leaving. If she were presumed to be unaware of his love for her, no slur could be placed on her reputation and they could wait the allotted time until marriage. This is certainly a more positive and controllable outcome than believing that she will be able to escape and return in ten days' time. But Criseyde avoids true commitment at all costs. She risks being sent to the Greek camp and later knowingly gives up her reputation, which she is earlier so bent on preserving, to become Diomedes' mistress. In becoming only his mistress, at least within the time frame of the narrative, she again avoids marrying. Diomedes, however, seems to prefer her as his wife, considering his inquiry about why her father has not married her off yet.

Once again, Chaucer's courtly love poem has exposed another's discontent with medieval culture by interjecting its mores into the culture of ancient Troy. Criseyde wants freedom. She wishes to be her "owene woman" (II, 750). Yet she cannot survive in culture without the protection of a man. She expresses that she is glad to be rid of the "jalousye" and "debat" of married life (II, 753), but she also sees the falseness in the beloved woman's right to choose to love or not to love her vassal. In courtly love the woman is inevitably the sadist of the masochistic contract, unwilling or not. Simply her suitor's decision to choose her as his beloved and torturer makes her choice an illusion. For the medieval woman who is willing to be loved this absence of choice is less of a problem, but she still cannot make a contract just as the man does. She can risk both her physical safety and the loss of her freedom to love by

trying to retain her single status in the medieval world, or she can become a nun of soris and remove herself completely from the realm of sexual love. A medieval woman's masochistic contract is inherently more complex and unstable than the man's because the woman creating the contract has less power in the first place. By being an unwilling lover, Criseyde neither accepts the role of sadist in Troylus' contract, nor does she create her own contract. She never revels in her suffering as Troylus does. Instead, she preserves her freedom in love by giving her love or affection, but not her heart, as Chaucer interjects, to these two men who make her the object of their affection and put her under their power. This response is Criseyde's reaction to her discontent with her culture, and although Chaucer tries desperately to improve Criseyde's reputation from that of previous accounts, he never is able to clearly reveal the position of the medieval woman in courtly love. Chaucer is unable to clearly say that Criseyde may love both men but that her love is not the love that strikes the men, but a love that develops over time and under forced circumstances.

Instead, Chaucer is eager to deny that she could have loved both of these men within the short time period that the narrative suggests. The clearest example of Chaucer's attempt to preserve the sympathy he has created for Criseyde from the beginning comes at her most sickle moment, when she gives herself over to Diomedes. Chaucer's plan seems to be to refuse to show any pleasure Criseyde might have in either hurting Troylus or loving Diomedes. He refuses her pleasure in these two areas because it would have given the medieval reader a chance to label her as a sadist or a whore and to forget what she has gone through. He also undermines this part of the poem by repeatedly attributing the ruin of events not to truth or even to his own authorship but to "the story," meaning the apparently unreliable sources he is using to retell the narrative. His narrator is dissatisfied with the fact that his sources seem to undermine his plan to rescue Criseyde's name, so he denies authorship and undercuts his sources. It is "the story," for instance, that says Criseyde gives Diomedes the broche and "the story" that tells us she wept when she saw the wounds Diomedes was given by Troylus. To deny her pleasure in her love for Diomedes, Chaucer's narrator specifically asserts that "Men seyn—I noi—that she yaf hym here herte" (V, 1050). But after Chaucer has undermined the validity of his sources, he then decides to bring the "truth" back into his text when he describes the sorrow she felt over her betrayal of Troylus:

But, trewely, the story telleth us,
 Ther made nevere woman more wo
 Than she, whan that she falsede Troylus. (V, 1051-3)

"Trewely" is referenced in the Middle English Dictionary (MED) to the word "treuli" which can mean anything from truly to sincerely to obediently. But other definitions include the phrase "in fact" or "an account that is factually accurate." All these at least point to Chaucer's sudden attempt to legitimize the sources he has so

recently undermined as hearsay. Since he focuses on the snrow she feels rather than on her pleasure and he denies altogether the possibility that she might actually love Diomede, he gives her mute chance to be read as a character to which one should be sympathetic. But he is still not comfortable allowing her to love freely and escape the overhearing power that the men's love for her has over her freedom. If she dies love these men, it is a forced love and therefore should not be held to the same standards as a love that overcomes its "victim" as courtly love claims to. By choosing to be victimized by love, Troylus takes on a certain power, but without the power to make such a decision Criseyde can only grow to love as she comes to know her lover over time. It seems obvious that Troylus' loyalty to his love is easy to keep because it suits his desire for power through chosen victimization. But Criseyde has no motivation to be faithful to Troylus other than the love she has developed for him. His loyalty supports his original motives for starting the relationship, while her loyalty is only hurtful longing to be near the man she has come to love.

Pandarus too has his discontent with culture, although it may be more hidden than Criseyde's. Pandarus seems to be constantly subverting Troylus' masochism by destroying the fantasy of Troylus' powerlessness in love. Pandarus is constantly pushing and encouraging Troylus to help him achieve what he wants. Overall, Pandarus is more concerned with Troylus' happiness than with that of himself or of his niece. He cries for Troylus' pain, declares his hatred for his niece when she hurts Troylus, and even admits his slight jealousy when Troylus cries for the loss of Criseyde.

But tel me this, whi thou art now so mad
 To sorwen thus? Why listow in this wyse,
 Syn thi desir all holly hastow had,
 So that hy tight it onghue ynow suffise?
 But I, that never felte in my servyse
 A frendly chere, or loking of an eye,
 Lau me thus wepe an[d] wayle til I dye. (IV, 393-9)

It seems from these lines that Pandarus is saying more than simply "it is better to have loved and lost than never to have loved at all." He points to his own unfulfilled desire for a friendly greeting or glance from his beloved at the same time that he talks of his "servyse." This kind of "service," according to the MED, can mean labor performed for another, a life in the service of God, a requested favor, service in a lord's court, a payment of rent, and even slavery. The most logical meaning in this context would refer to the effort Pandarus has gone through for Troylus' happiness. But Pandarus clearly expects the gazes and greetings that he longs for to be a result of his service, implying that Pandarus is looking for these greetings and glances to come from Troylus. In a sense, Pandarus has made his own masochistic contract. He is the vassal and Troylus is his unattainable lady. And indeed he is more unattainable than even a queen, in a culture that will never recognize homosexual love as it does the

heterosexual courtly love that it places on such a high and elaborate pedestal. In this case, Troylus has so much more power than Pandarus would have as a gay man that the question of Pandarus forcing Troylus, as Troylus forces Criseyde, is moot. Pandarus, though he clearly manipulates the other characters, ultimately has no real power because no matter whom he manipulates his desire for love will never be fulfilled by Troylus.

Essentially, by understanding the ironic power structure of the masochistic contract, the motives for its frequent use in explaining the suffering in courtly love texts become much clearer. The masochistic contract in courtly love is initially a one-sided power play on the part of its creator, but this is not to say that a masochistic contract cannot become mutual. In the case of those couples simultaneously struck by love or those in which both partners love the other equally, the masochistic contract can work in the way that Slavoj Žižek explains in "From Courtly Love to The Crying Game." Žižek argues that a couple that is on relatively equal ground in terms of real power can use the contract to constantly switch roles within the relationship (108). Master and slave become reversible within the couple's world and this alternation can preserve a relationship that might otherwise become stale and therefore unstable in a way that a constantly changing relationship does not.

But, unfortunately, circumstances offering equality were rare in medieval literature, so that masochistic contracts were rife with dangerous pitfalls for all parties concerned. Nowhere is this danger more apparent than in *Troylus and Criseyde*.

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The Effects of a Genetic Revolution and a Scientific World on Faith and Religion

BY MATT CERNOBYL

The origin of a monster...

The year is 1591. The location is a field in the rural countryside outlying the town of Cologne and Bedburg in Germany. The town is not fully developed and consequently is under populated. Hence, most residents of the town have constructed their homes in or near the woods on the outskirts of the town boundaries. A daily hardship endured by the townspeople are the neighboring wolves. The wolves are incredibly vicious and frequently attack the townspeople. Today, the townspeople have decided that they can no longer sustain the fierce wolf attacks. In response, they band together and unite in an effort to seek out and kill all of the wolves in the area that have been threatening them for far too long. Little do they know that in doing so they are about to stumble upon something incredibly horrible and completely incomprehensible. (The Legacy: Werewolves)

The level of excitement has heightened. The eyes of the townspeople become dilated. Their blood pressure and heartbeats elevate. They have cornered and pinned down a large wolf. Immediately, dogs are unleashed upon the wolf while the townspeople begin to assault the wolf with long spears. Surprisingly, the wolf holds its ground and does not flee. All of a sudden, something remarkable happens. The wolf stands up on two legs. It is in this moment that the townspeople see the transformation that has just occurred in front of them. This is no wolf. It is a man. The man is later identified as Peter Stubbe, a resident of the town that had mysteriously vanished some time ago.

Following his capture, he admitted to murdering sixteen townspeople. Thirteen of his victims had been young children and two pregnant women. When he proceeded to describe the details of his crimes, they were so hideous, gruesome, and savage that it became evident that no punishment could match their magnitude. However, this did not deter the resolve of the townspeople to try their best to match the severity of the punishment to that of the crimes committed. He was put on the torture wheel and, his flesh was pulled off with a red-hot pincer. His arms and legs were broken, and finally he was decapitated. His carcass was burned to ashes. As the news spread

to the surrounding communities people began to believe that these creatures were indeed living among them.



The Execution of Peter Stubbe at Colongne and Bedburg, 1591 (2)

The value of a rapidly expanded body of scientific knowledge...

As the year 2001 draws to a close, we have the benefit of possessing a rather large body of scientific knowledge that has rapidly expanded. Therefore, this enables us to comprehend the aforementioned situation much better than the townspeople of Colongne and Bedburg did in 1591. Today, we have both classified and characterized a rare affliction in which victims may suffer from schizophrenia, organic brain syndrome or psychosis, psychotic depressive reaction, hysterical neurasthenia, manic-depressive psychosis, or psychomotor epilepsy. (Werewolves: The Myths and Truths) This affliction is known as lycanthropy. The victims of lycanthropy, today known as lycanthropes, are believed to have been called werewolves in the past. Therefore a question comes to mind: If lycanthropy is the condition werewolves of the past suffered from, how is lycanthropy caused? From a strictly chemical standpoint, various hallucinogenic substrates have been linked to symptoms of those affected by lycanthropy.

Genetics clarifies the mystery of the werewolf...

Deoxyribonucleic acid (DNA) is the material in our cells that encodes all of our genetic information. DNA constitutes genes, which in turn encode all of the proteins in our bodies. With the successful completion of the Human Genome Project, we now possess a complete repository for the entire coding DNA in a human body. Such a repository is a beneficial record in that it serves as a sort of "parts list" for us. Numerous observable symptoms of diseases or disorders, referred to as phenotypic expressions, can now be effectively related to adverse or negative mutations in a single gene or multiple genes. In the search to find a genetic cause for lycanthropy, geneticists located a variety of mutations occurring in a gene known as PBGD. This collective set of PBGD mutations has been implemented as the cause of a rare genetically

derived affliction called porphyria. Porphyria is believed to be the genetic cause of lycanthropy. (Deats-O'Reilly)

Porphyria is an uncommon genetically based disorder that has been present as long as there has been human life. It is thought that the disease was literally born at the very beginning of time and has ensured its survival over the many generations that followed through continued mutations. For centuries porphyria was known as simply blood/liver disease. In general, the genetic defect causing this disorder results in a deficiency of a certain heme (iron-containing) protein that serves as one of the pigments in the oxygen-carrying red blood cells. Initially, tests were unavailable for identifying specific types, or mutations, of this disorder and it was believed that all types were nothing more than variants of the same disease. Now we know of at least eight different types, plus a few others still currently being researched. Recent advances in the field of molecular biology have provided us with techniques which allow for the successful identification of mutations leading to porphyria. An excellent example of this point not mentioned as of yet but clearly applicable here is that of the vampire. Vampires are also victims of porphyria; they simply possess a different PBGD mutation or porphyria variant. Therefore, they express the symptoms of the same disease as werewolves, just to different degrees. (Moore)

Having established a basic genetic foundation for porphyria, let us examine how the untreated symptoms of this disorder match the behavior associated with a lycanthrope, or werewolf, and that of the vampire. A clear symptom is severe photosensitivity, or sensitivity to visible light. Consequently, venturing out in broad daylight becomes rather difficult because it is particularly painful to do so. Hence, they become relegated to living their lives in darkness. Advancement of the disease continually degrades the physical appearance of the victim, as unusually thick growths of facial and body hair and discoloration of the skin occurs. The skin is also more likely to form blister or rash-like sores. Severe progression ultimately leads to cartilage or soft bone loss as the ears, eyelids, fingers, and nose undergo deterioration. Fingernails, flesh, and teeth may all turn reddish brown or even red due to porphyrin deposition. Finally, porphyria is commonly accompanied by various mental disturbances. (Moore)

The value of a genetic understanding of werewolves and vampires...

Times have indeed changed between the year 1591 and the year 2002. Do we still believe in werewolves and vampires today? Other than at Halloween when we enjoy becoming a werewolf or a vampire for the evening, the answer is no. There are still victims suffering from porphyria however, although it remains a very rare occurrence. What this should illustrate to us is that after attaining an immense increase in available scientific information, we now find ourselves in a position to determine causes pertaining to diseases for which we had no scientific explanation for in the past when it occurred. Porphyria serves as a prime example for how an increase in genetic knowledge has endowed us with a genetic explanation as to how lycanthropy

is caused. In earlier times, these cases were a mystery from a scientific standpoint. Thus, in the past people usually turned to religion or even occult beliefs to provide explanation for phenomena occurring in their world. Religion viewed werewolves and vampires as people affected by demonic or evil spirits. There is no question: explanations in the world of the past were principally rationalized by religious beliefs. As times have changed and an explosion in scientific knowledge occurred, the way in which people explained such rare events was altered. People strived to explain such observations with scientific reasoning, something they had a greater sense of confidence in. Rather than with religious notions, which lacked concrete evidence or support. Furthermore, the even more recent explosion of genetic information additionally strengthens this preference. Of what use are religious explanations or those based upon faith in the high technology, modern, scientific world in which we all live today? With overpowering evidence supporting scientific evolution, of what value are the beliefs of religious creationism? These questions are clearly significant. We, as scientists, ought to be concerned with them. The answers create the world that we know.

Religion, this is science...science, this is religion...

Obviously, there must be substantial differences between what we know from religion versus science. The fundamental difference is one of subject matter and technique; however they are not entirely different, they are in actuality, quite similar. Scientific study appears to literally revolve around subjecting systems to measurement at our own will. The results of these measurements are what we hope will yield some sort of new insight pertaining to the underlying mechanisms by which the system operates. Therefore, science is inherently based on faith to some degree. We must have faith in the reality of our physical world, and accept that the world around us is what we perceive it to be. A few examples of readily applied scientific approaches and techniques are experimentation, logic, mathematics, and observation.

On the other hand, religion is a discipline that, in general, concerns itself with experiences of the Divine. Divine experiences, sometimes also referred to as either psychological or spiritual experiences, are those experiences that seem to fail in producing a sense of classification or understanding by using scientific applications. They are experiences that truly fall outside of the realm of explanation. A Divine experience in and of itself is so marvelous that any conceivable explanation would only serve to effectively diminish the quality of the experience. Hence religion, like science, is also based upon faith. Techniques, likely more appropriately called practices, include individual and communal prayers (meditation, contemplation), myths (writings, dogma), rituals (art, dance, music, silence) and common sense. Thus, even though science and religion may appear to differ substantially, in a fundamental sense the two are based upon a common framework. They both strive to help us understand phenomena occurring in our world. They both rely on faith in some sense of the word. Finally, they both have specific approaches, methods, or tech-

niques in order to hopefully reach some new insight. It is in this sense that they may at least be loosely similar to each other; they both have some similarity with respect to organization or structure.

Points of interaction between religion and science...

Examining the basic frameworks upon which religion and science are built, one can then rather naturally progress toward examining possible interactions between the two. There actually is an interaction between the two. Its name is faith. A faith in our senses to accurately portray our physical environment and the reality of the world in which we live is essential to scientific reasoning. We may very well indeed possess a detailed and sophisticated knowledge of the neuroscience underlying our visual systems. Still, the notion that some unknown outside force is not simply very cleverly deceiving us, has been a point of philosophical discussion for quite some time now to no resolve. This is an example of a question, likely one of many, which fails to be explained in any manner through science. If we did believe in the latter, and distrusted our senses in perceiving our world, one could then be very well inclined to question how you could have faith in anything at all, especially more abstract concepts such as religion. (Science and Faith in the search for truth)

An additional point of interaction between religion and science should be probability, oftentimes casually referred to as chance or luck. Given certain odds, probability deals with the chance that a given outcome will occur or not occur. Scientific systems are commonly manipulated in some specific manner such that the system reacts or responds in a way that is related to the manipulation. In such a system, there is no certainty; there exist only correlations between certain manipulations and certain responses, which may vary in terms of strength. In religion, we do not have as clear of an understanding as to how probability relationships work, but each and every one of us struggles with them throughout our lives. How many times have you made a choice in life only to later realize that had you been given a second chance perhaps you would have made a different decision? If all of us were to possess the ability to know with absoluteness the consequences of all of our actions before making our actions we would theoretically be capable of making choices completely free of our physical realities.

Science occasionally has a tendency to deny visual observations if evidence in the form of accurate measurements is lacking. This tendency seems unfair to science, or at least a disservice to scientists themselves. There should indeed be a distinct separation between data of a qualitative nature versus that of a quantitative nature. Also, it should be acknowledged that qualitative information alone can serve as a viable source of evidence in support of scientific hypotheses. Basically, methods for the collection of quantitative data or measurements rely on a wide diversity of scientific instruments that, in perhaps their most primitive sense, help us to extend the natural capacities of our senses. Therefore, a rather clever way in which to examine this scenario would be to think that if scientists are in some respect overlooking an im-

portant aspect in the understanding of a scientific problem, all the most accurate and precise scientific instrumentation in the world only allows for measurements that would still completely overlook the solution, just overlook it much more closely. Due to all of this, it would seem that the best solution for science, and also for religion, would be in trust and have faith in our external senses and ourselves.

Religion and science ought to coexist peacefully and in harmony with one another...

It seems that far too frequently religion and science are seen as polar opposites in the contemporary intellectual world in which we live today. Religion and science ideally ought to coexist peacefully together. Both assist us in our inquisitive nature to understand the truths in our world and our pursuit to find meaning and, thus, happiness in life. (Science and faith in the search for truth) They are essentially just different approaches in accomplishing enlightenment towards meaning and therefore happiness.

Science and technology have been integral components in developing an improved way of life for us, giving us an increased supply of material comforts, and ways to understand the world in which we live. Science provides us with knowledge which, in turn, allows us more power in making informed choices in our world. It gives us the capacity to empower those who are powerless. We may deter destructive events from happening. On the other hand we can provide our world with means of self-destruction. The good or evil part is nothing more than a reflection of the good or evil within us. Science yields information and knowledge. It is not always immediately clear to what means we will utilize scientific discoveries. Still, to what means we ultimately use the knowledge is up to us. Science also gives us power. With an increase in power comes choices we are forced to make on issues we are obligated to deal with. These choices and decisions are the price we pay for possessing the power of science. (The Pope on Science and Human Values)

The genetic revolution necessitates the need for both science and religion...

Once again, the Human Genome Project returns to us. We have sequenced the entire coding DNA content that may be a general representative of the DNA we would find in the nucleus of any given human cell. Eventually this effort will make treatments and even cures possible for an incredible number of genetically mediated disorders. Currently, however, it is simply allowing us to diagnose and predict these disorders, effectively creating a moral dilemma for our society. Science may be capable of providing some insight about the choices we may make regarding its knowledge. Although in the end a moral choice tends to be a moral choice, and we look elsewhere for assistance,

Religion is an extremely appealing candidate for filling this void that science leaves us with. Religious teachings have been valuable in guiding our ethics, morality, and

legal codes. Religion has come under scrutiny several times in the past. The primary basis for this questioning has been that different religions adhere to different scriptures. Not only this, but religious discord has and still does lead to conflict under certain circumstances. However, one must then also acknowledge that scientific theories are also not statements of ultimate truth either. Technological progress has brought along with it environmental pollution, resource depletion, and deadly warfare weapons. (Science and faith in the search for truth)

So both approaches, religion and science, are good and useful and yet clearly not perfect. Clearly, religious models are lacking hard evidence. Still, scientific models are only generally able to provide evidence temporarily. Neither religious or scientific models are perfect alone. Perhaps the most striking example of this is the predicted event that initiated the creation of our entire universe, the so-called Big Bang theory. Even our very best scientific models on the origin of our universe fall short of explaining how the very first event in the enormous chain reaction that followed was initiated. We can literally go back to the very first few fractions of a second, and then what do we find? Science has no clue. It's sort of like God saying, "Let there be light." If scientists turn to religion on occasions and religion likewise examines science from time to time both approaches can benefit and be enriched. (Science and Religion can renew culture) In this case, the sum is far more effective and powerful than either of the parts alone.

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To the WEAKER sex—the fair ones—
This Burr we dedicate,
In spite of the trouble they cause us,
And the way they rule our fate.

They spend all our time and our money,
They cause us to worry and vex,—
They leave us financially WEAKER,
This marvelous WEAKER sex.



Scandalous, Saintly and Scientific: Female Nurses in the Civil War

BY TIFFANY A. FOWLER

The onset of the Civil War in 1861 produced a number of new opportunities for all women, but particularly the upper class. With the men off fighting, women were able to assume some of the social roles that had previously been denied to them. This was a change that Louisa May Alcott wholeheartedly supported: "few men appear, and the women seem to do the business, which, perhaps, accounts for its being so well done" (Sketches 16). One of the most important of these new opportunities occurred in Civil War hospitals where there weren't enough men to attend to the wounded. "A shortage of trained personnel compounded the problems, and women began to answer the nursing call, much to the chagrin of doctors and male orderlies. It was an uphill battle for the ladies of mercy to be accepted as nurses and not domestics" (Straubing 95). Only a war could necessitate that women put aside their 'maiden modesty' and take their places as Civil War Nurses.

Before this revolutionary change a woman's choice of work was restricted to menial, undesirable, and sometimes dangerous tasks; she could become a seamstress, governess, companion, teacher, or if desperate, actress and prostitute. Allowing women to work as nurses was significant not only because it was a new profession, and a new avenue for opportunity, but also because of what it represented. For the first time women were working not beneath the men, but beside them, with the same title and profession. Though the conditions in the hospital were a far cry from gender-blind, that women, and especially unmarried women, were working as nurses was significant and somewhat scandalous at that time.

Louisa May Alcott's quasi-autobiographical work "Hospital Sketches" presents a very distinctive vision of life within a Civil War hospital. As is typical of Alcott's writing, she has an agenda hidden within these stories. In comparison to the accounts of other Civil War nurses, and even in comparison to her journals and the letters that she sent home, the sketches focus less on the dirt and reality of the hospitals and more on the achievements of women. Alcott's stories present a somewhat sterile view of hospital life; painting in religion and maternal bonds and deleting any traces of sexuality and other things that made her uncomfortable. Through these

stories Alcott attempts to further the career of women nurses, describing herself as a "woman's rights woman," and presenting a censored scene that ignores much of the downside of this tumultuous profession (Sketches 9). "Through a hard place [the Union Hospital], help was needed. I was ready, and when my commander said 'March!' I marched. Packed my trunk, and reported in Boston that same evening" (Journal 110). Alcott's depiction of hospital life is not accurate, but rather it is focused on discrediting the scandals that surround the profession, disguising her own insecurities about sexuality, and providing a somewhat bias model of the female nurse as capable and self-sacrificing saints.

Louisa May Alcott is quick to cast herself in that accomplished and saintly role. She emphasizes on the very first page of the 'Hospital Sketches' that she is *not* interested in marriage. Responding (via her representational character, Nurse Periwinkle), that she "Can't afford expensive luxuries" when her sister suggests that she "Take a husband like my Darby, and fulfill your mission" (Sketches 3). Alcott further clarifies her feeling about matrimony by repeatedly referring to herself as a 'spinster' and 'old' in both the sketches and her journal. "I'd no desire to waste my substance on railroad companies when 'the boys' needed even a spinster's mite" (Sketches 6).

Since she has clearly demonstrated her opinion of marriage, Alcott is able to cast the men in her hospital wards not as *men* at all, but rather as "boys" and herself as their surrogate mother. "Till noon I turn, trot, giving out rations, cutting up food for helpless "boys", washing faces... dressing wounds, taking Dr. Fitz Patrick's orders, (privately wishing all the time that he would be more gentle with my big babies)" (Journal 114). If she is a 'spinster' and the soldiers are 'boys' it is perfectly safe and respectable for her to be working as their nurse, to wash their bodies, to live among them, and to "see sights unfit for virgin eyes" (Mitchell 158). There is an argument here that she in fact has chosen to marry her career (being a nurse) and that the "boys" are her surrogate children. This makes the "unfit sights" OK given she is acting as the mother to the boys. It is impossible for the reader to misinterpret Alcott's intentions, or misconstrue her actions as fulfilling a spousal role, because she so frequently comments on the soldiers' *youth* and her *age*. By sentimentalizing her relationship with the soldiers she strips the men of their sexuality and power, changing them into harmless, innocent boys who are dependent on her maternal affection and who need to be 'tucked in' at night. "Then came the doctor's evening visit; the administration of medicines; washing feverish faces; smoothing tumbled beds; wetting wounds; singing lullabies; and preparations for the night" (Sketches 31).

Whenever she feels threatened, Louisa May Alcott is quick to retreat behind these characterizations. This was especially apparent when she had to deal with her growing affection for and admiration of one of her patients, and the growing affection and admiration she was receiving from one of the doctors. John Suhre is a patient that Alcott meets shortly after arriving at the hospital, he dies soon after, but the brief time she spent with him made such an impression on Alcott that she devoted a page in her journal and almost a whole "sketch" to him. In her journal she wrote,

"[John] to me is all that I could expect or ask from the first gentleman in the land. Under his plain speech and unpolished manner I seem to see a noble character, a heart as warm and tender as a woman's, a nature fresh and frank as any child's. He is about thirty, I think, tall and handsome, mortally wounded and dying royally, without repining, repining, or remorse" (Journal 113). Her overwhelming praise, not only of his character, but also of his body is very significant. In the sketches she elaborates even more, "The army needed men like John, earnest, brave and faithful; fighting for liberty and justice with both heart and hand, true soldiers of the Lord. I could not give him up so soon..." (Sketches 40). In contrast with the "feeble souls around him," John is not described as a 'bny' but is allowed to be a *man*, and with his manhood comes sexuality, which she seems incapable of ignoring, "I had forgotten that the strong man might long for the gentler tendance of a woman's hands, the sympathetic magnetism of a woman's presence, as well as the feeble souls around him" (Sketches 40). Alcott is clearly anxious of the 'scandalous' sensations she is experiencing when she is with John, and switches from a tone of female admiration to one of maternal instinct, "gathering the bent head in my arms, as freely as if he had been a little child, I said, "Let me help you bear it, John" (Sketches 40). Alcott is unnerved by the emotions that this dying soldier is stimulating and disguises her fear by determining once and for all that her feelings were not sexual, but pious. That she looked upon him not as lover, but as a mother or a saintly protector. "I was the poor substitute for mother, wife, or sister" (Sketches 40). Alcott maintains to the end of her sketches that her affection towards John was maternal, but hints that this is deceptive pepper the whole story, "I had been summoned to many death beds in my life, but none that made my heart ache as it did then" (Sketches 43).

It is not only her own unacknowledged sexual attraction, but also other's attraction to her that causes Alcott to make these retreats into maternal roles. Dr. John, a young surgeon who works alongside Louisa, seems to become romantically attached to her, and attempts to woo the woman who is firmly resolved to remain a spinster. In neither her stories nor journal does Louisa state that she recognizes John's intentions, yet she does make certain to emphasize how young he is whenever she mentions him. "Dr. John, as I call Winslow, goes purring about among the men very friendly.... He comes often to our room with book, asks me to his, (where I don't go,) and takes me to walk now and then. Quotes Browning copiously, is given to confidences in the twilight, and altogether is amiably amusing, and exceedingly *young*" (Journal 115). Re-written with a different tone this passage could come straight from one of the 'scandalous' nurses that Alcott wishes to ignore. Moonlit walks and confidences are not usually described as "amusing" nor are their deliverers usually treated in such a belittling manner. In "Hospital Sketches" Dr. John becomes 'Dr. Z.' and Louisa introduces him as "the youngest surgeon in the hospital, a kind-hearted little gentleman, who seemed to consider me a frail young blossom, that needed much cherishing, instead of a tough old spinster, who had been knocking about the world for thirty years" (Sketches 47). Alcott wishes her readers to believe that she considers

herself to be too old for Dr. John's romantic "nonsense," yet after reading her descriptions of a particular patient, it's questionable whether she would have objected to this type of attention from a different John. But this is not what Alcott intends the reader to think; it is quite possibly something that she wouldn't have even dreamt about herself. Alcott tries, and is for the most part successful, in depicting all of her hospital experiences as both pious and familial. It is only after a closer examination that one is able to see past the saintly varnish that Alcott used to "protect" her sketches, (and herself) from scrutiny.

The converse of Louisa May Alcott's account of nursing would be the version depicted in the six journals of Ada W. Bacot, an upper-class widow from South Carolina, who recounts her life as a nurse in Virginia during the Civil War. "Oh! That I may be able to perform my duty....is too delightful to be true. Every one at church today seemed to be glad for me, they seemed to think I was going to do something very noble.... Most people wonder I am willing to under take it they say to me, just think of the hardships you will be obliged to endure" (Bacot 52). Ada's enthusiasm for nursing is second only to her enthusiasm for the socializing that comes along with nursing. This is even stated explicitly in the journal's introduction, written by Jean Berlin, though the entries themselves make it apparent that Ada was not there to toil or martyr herself, "Bacot's work at the hospital often takes second place to her social life," and often there is no mention of her daily duties, besides teatime with the doctors (Bacot 9). Even less saintly than Ada is her roommate, Esse Flahersham. Berlin describes her by stating, "Esse was one of the few young and single women, being only twenty-one at the start of the war, and popular prejudice against a woman of her age and position working around so many men was widespread both within and without the hospital community" (Bacot 9). Her behaviors are provocative enough to scandalize both Ada and the other nurses, who try to warn her of the indecency of her actions, "[Esse] has been noticing young Franklin a great deal carrying him little dainties and otherwise noticing him. Mrs. Lesesne and myself both told her she had better be careful that the young men might not put the right construction upon her motives for paying those attentions." (Bacot 69).

It seems that the young soldiers and doctors put exactly "the right construction upon Esse's motives," and many begin to pay *her* unprofessional amounts of attention. Esse seems determined to confirm every report of the "scandalous things" going on in hospitals "now that women were there." After just a few days nursing Ada observes (not yet negatively) that, "Esse H. seems to be making quite an impression on some of the gentlemen in the house" (Bacot 66). It soon becomes clear that Esse is very interested in finding a husband, and that she is willing to ignore the rules that govern propriety and decorum in order to do so. Her presence is constantly causing conflict in the hospitals, where both the doctors and the patients are vying for her attentions, giving her trinkets, and writing her love letters. Her actions, ("Esse is a wild one, with very little sense of propriety"), eventually result in her removal from the hospital wards and reassignment to kitchen duties where she is less visible and

unable to interact with either doctors or patients (Bacot 77). "Mr. B. [the hospital director] has thought it best to take her from there entirely, which she seriously objects to, but I think Mr. B. is perfectly right, Esse is too unstable to be in a Hospital" (Bacot 76).

Having seen the 'saintly' and the 'scandalous,' the scientific nurse can be portrayed by Cornelia Otis Hancock, a third unmarried nurse, who dreamed of "opportunities to escape the restrictions of class and gender" and who was almost unable to do so because of the bias against her youth, beauty, and vacant ring finger (Hancock ix). "Dorothea Dix appeared on the scene. She looked the nurses over and pronounced them all suitable except me. She immediately objected to my going farther on the score of my youth and rosy cheeks. . . . In those days it was considered indecorous for angels of mercy to appear otherwise than gray-haired and spectacled" (Hancock 3). Cornelia immediately proves that she is not the stereotypical woman by refusing to be left behind and defying the Superintendent of Female Nurse's orders.

"The discussion waxed warm and I have no idea what conclusion they came to, for I settled the question myself by getting on the car and staying in my seat until the train pulled out of the city of Baltimore. They had not forcibly taken me from the train, so I got into Genesburg the night of July sixth, where the need was so great that there was no further cavil about age" (Hancock 4).

Contrary to both Alcott and Bacot, Hancock was focused entirely on nursing as a profession; her letters lack Alcott's long descriptions of individual patients, and they do not contain Bacot's worries about the decorum of the other nurses.

Logical Cornelia understands her duty immediately and vows not be sidetracked, "I am no ways anxious about the future, shall do nothing rash or romantic you may rest assured" (Hancock 69). Her letters home reveal not only how dedicated she is in her chosen profession and how willing to learn new skills, ("I do not mind the blood, have seen limbs taken off and was not sick at all,") but also her disdain for the people in her hometown who criticize her lifestyle (Hancock 8). "I think that as I have made a successful campaign of nearly 9 months you ought to confide in my judgment of what is best for me to do" (Hancock 70). At first her responses to their critiques were light-hearted and witty, "I have a large hospital room and sleep with three other ladies, so unless I struggle very hard to find it my friends need fear no harm for me. I am better than I am at home," but as the months progress and she realizes that the "advice" is not going to stop, she becomes increasingly irritated (Hancock 15). This is especially apparent when she responds to her parent's letters about her sleeping quarters. The debate begins calmly enough, "Mother says the prevailing opinion in Salem is I should have a female companion to sleep in my house. My house is in a thickly settled neighborhood, two doors of which fasten securely, the corporal of the guard lives in the next house to mine," but grows more strained as the criticism

continues, "In regards to Salem people thinking I ought to have a woman to sleep with me, I am much better guarded than the lone widows and maids...another woman is not needed nor would be allowed here" (Hancock 70, 71). Finally, Hancock expresses unmistakable frustration with Salem society's refusal to comprehend that not only was she virtuous and safe, but she was also doing important work:

"The Salem people's concern has no effect upon me whatever, You cannot *know* how we live here unless you could be here...No soldier would be allowed to come into my house without knocking even in the day time and at night they could not get in without sawing the logs. There is no danger from any thing in the army, except an *unsophisticated* individual might possibly have their affections trifled" (Hancock, 80).

Hancock's frustration stems from the public's inability to comprehend that she is *not* an 'unsophisticated' husband-hunting girl who is innocently placing herself in grave danger but, like Alcott, she is interested in nursing as a career, and because of what it represents as an opportunity for women.

Unlike Bacon and Alcott, Hancock has no thoughts of romance to openly display or disguise in religious language. Her sole goal is to prove that she, a woman, can be an effective nurse. "There have been in the Corps Hospital I suppose some thirty women, and it seems I am the favored one in the lot....Most of the ladies are dead heads completely" (Hancock 13). In contrast with Louisa, Cornelia is not afraid to identify the gossip and rumors that envelops the female nurses. "Repeatedly, she reassured her family that she was not living a scandalous life, that camp living was not riotous and lascivious, that soldiers did not wander into her cabin at all hours of day and night seeking to "defile" her" (Hancock viii). She not only denies those critiques directed at her, but also acknowledges her own faults ("everybody swears here, if I do when I get home you need not be surprised"), and concedes that some of the rumors are true and that some of the women at the hospitals have less than 'saintly' motives (Hancock 57). "I have no doubt that most people think I came into the army to get a husband. It is a capital place for that, as there are very many nice men here, and all men are required to give great respect to women. There are many good-looking women here who gallivant around in the evening and have a good time. I do not trouble myself much with the common herd" (Hancock 8).

Alcott's representations of her experiences gloss over this aspect of nursing. She avoids directly mentioning the rumors that surround her profession, and she disguises all her 'scandalous' encounters in humor or sentiment. In one of her sketches Alcott describes a patient as he hallucinates about going home. He is walking around the hospital ward unclad, which should shock the public and confirm their belief that unmarried women should not nurse. Alcott overcomes this obstacle by presenting the interlude not as scandalous, but humorous instead. "he blandly informed me [that he was going home], touching the military cap which formed a striking con-

trast to the severe simplicity of the rest of his decidedly *undress* uniform" (Sketches 36). She also circumvents discussing the actions of the flirtatious nurses by feigning ignorance to their presence, "My society consists of Miss Kendal, Miss Thurber, Mrs. Ropes...and a few very disagreeable women whom I don't care to know" (Journals 115). Alcott attempts to disprove the rumors simply by ignoring their existence, to deny that insincere nurses breathed the same hospital air simply by never making their acquaintance.

Even when writing in her private journals, Louisa doesn't indulge in romantic thoughts about the men and doctors or gossipy comments about the other nurses. Even here she hides behind a mask of familial ties and religious imagery, "all were well behaved; and I sat looking at the twenty strong faces as they looked back at me,—hoping that I looked "motherly" to them" (Journal, 111). The Christian and sentimental images that are written in her journals become even more exaggerated when "Sanborn asked me...to arrange my letters in a printable shape and put them in the Commonwealth. They thought them witty and pathetic, I didn't, but I wanted the money so I made three 'Hospital Sketches'" (Journals 118). To prepare her letters for print, Louisa attempts to cast her life at the hospital as one of pious, ceaseless, maternal work. It is undeniable that these women were doing a tremendously difficult job, and even logical Cornelia states that, "What I do here one would think would kill at home, but I am well and comfortable" (Hancock 15). But Alcott's motivation for altering her letters and presenting hospital life in the saintly manner that she did demands questioning.

Just as she couldn't erase all traces of romance from "Hospital Sketches," Louisa also left a few allusions to the less sheltered life she led at the hospital. As with the account of the 'unclothed soldier,' these stories are always subtle, stating the scandal but simultaneously producing laughter or tears. When, on her first day at the hospital, Alcott is asked to bathe the men, her response is *not* the expected "that's improper." Instead she hides her shock in humor, which seems to lessen the impropriety of the task, "if she had requested me to shave them all, or dance a horn-pipe on the stove funnel, I should have been less staggered; but to scrub some dozen lords of creation at a moment's notice, was really—really—" (Sketches 23). Alcott's account of her nursing career was very popular and was read, not with gasps of horror, but smiles, tears, and laughter. "Much to my surprise they made a great hit, and people bought the papers faster than they could be supplied" (Journal 118). Perhaps her plan all along was to hide women's rights principles amid the sentimental piety that characterizes her stories. In this way Louisa exposed the public to her 'scandalous' opinions without their knowledge and without shocking them. Perhaps Louisa May Alcott wasn't the 'saintly' nurse after all.

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State of the Art: How the New York School Got Its Big Break

BY AARON BELLOW

On October 16, 1942, the daughter of a wealthy miner opened a New York City four-room gallery at 30 West Fifty-seventh Street. This gallery, titled "Art of This Century," eventually made one of the most significant contributions to the development of the American avant-garde. "Art of This Century" was considered to be an experimental art show because its founder and chief curator, Peggy Guggenheim, had created an environment that fostered the burgeoning of new artistic styles and movements. Like Gertrude Stein, who endorsed novel European art earlier in the century, Guggenheim supported a small group of aspiring artists known as the New York School. "Art of This Century" allowed artists of the New York School to become pioneers of Abstract Expressionism, which favored dynamic creativity through thick layers of paint.

Although Abstract Expressionism received a great deal of criticism from local newspapers when it premiered in "Art of This Century," Guggenheim still attracted the masses by employing a couple of art show innovations. First, "Art of This Century" was provocatively designed and built in a way that made it a cooperative "research laboratory for new ideas" (Jewell(b) 1942). Second, the gallery included a backdrop of widely accepted Cubist, Surrealist, and Abstract works. Among this popular European art, Guggenheim set aside a room exclusively for one-man shows, which included the work of little-known American artists like Mark Rothko and Robert Motherwell and newcomers like the young Greenwich Village rebel, Jackson Pollock.

Newspapers revealed how well the art of the nascent New York School was received by the public. Was the bourgeois shocked by the paintings? Was the art praised or even mildly admired? Or were the artists of the New York School quickly dismissed as madmen? The premiere of the New York School in "Art of This Century" was accompanied by a flurry of criticism from *The New York Times*. At the exhibition, the endeavors of the New York School were not immediately clear, and the frequent critiques from Edward Alden Jewell and Howard Devree documented why the earliest forms of Abstract Expressionism – a movement that had "not yet crystal-

lized"—were initially ill-received by many gallery patrons. While Devree described Pollock's 1943 work as "an explosion in a shingle mill," Jewell said that the artist "has yet to find himself [and] needs the discipline that can help clarify purpose and make full communication possible" (Devree 1945, Jewell(d) 1946). Likewise, *The New York Times* reported that pieces like *There Were Seven in Eight* were "never clarified enough to establish true communication with the observer" (Devree 1945). Because Pollock's imagery had become indistinguishable among his washy and bleeding fields of color, Jewell wrote that even the gallery's catalogue, which contained the titles of every piece, did not help to clarify the exhibition's baffling work. Is it any surprise that Pollock sold nothing at his first show?

Robert Motherwell, another native of the New York school, designed a number of allegedly "over-elaborate" collages, which Jewell challenged: "his somewhat stereotyped color scheme doesn't make me happy" (Jewell(c) 1946). Critics were equally confounded by the work of Mark Rothko, an emerging color-field painter of the New York School whose early canvases depicted mythic symbolism and the subconscious (Jewell(a) 1946). Rothko's "cryptic and deeply introspective" display included *The Syrian Bull*, a painting that Jewell described to be "beyond my grasp" (Jewell 1945).

Despite these unfavorable reviews from art critics, Abstract Expressionism still managed to garner some support because it was integrated into a display of some of the world's most famous Cubists, Surrealists, and Abstract artists. Many of these Europeans were driven to New York by the rise of fascism abroad, but it was Guggenheim's private collection that supplied their work on October 16, 1942. Guggenheim, an avid collector of modern European painting and sculpture, brought many of her popular Parisian works to the U.S. from London in 1939. Three years later, Guggenheim's entire collection, which eventually contained the work of artists from sixteen different countries, made its American premiere in New York City ("Peggy Guggenheim..." 1942). The roster of "Art of This Century" included Braque, Chirico, Chagall, Brancusi, Duchamp, Kandinsky, Miro, and Ernst (Guggenheim's husband). Jewell wrote that "much of the art Miss Guggenheim has assembled is familiar to us . . . but it also plays host to perhaps a score of artists of whom I, for one, seem never before to have heard" (Jewell(b) 1942). Picasso and Mondrian were featured beside Pollock and Motherwell so that patrons would associate the well-known Europeans, who embodied the pinnacle of twentieth century modernism, with the New York School. This strategy was effective because Guggenheim recognized that early Abstract Expressionism was a blend of the Cubist aesthetic and the Surrealist subconscious (Stokstad p. 1112). The bridge between modern European art and the 1940's American avant-garde extended into the gallery's catalogue, which was designed and edited by Ernst and Breton and lauded names like Leger, Klee, and Picabia.

Historians have documented a conversation between Guggenheim and Mondrian, the Dutch leader of *de Stijl* (an Abstract art movement), that perhaps best epitomizes how European artists supported the New York School. Entry into the exhibition

room of "Art of This Century" required the approval of a jury that assessed three or four paintings submitted by each artist, but Guggenheim immediately rejected Pollock when he brought in his 1942 piece, *Stenographic Figure*. She called it an awfully disorganized, undisciplined, "dreadful" painting and told the jurors that "the color is muddy in places" (Potter). Yet, an enraptured Mondrian could not hear to walk away from Pollock's work. He compelled Guggenheim to stay with it, too. "I'm trying to understand what's happening here," Mondrian said. "I believe it's the most interesting work I've seen in America yet" (Potter). Apparently, that was all Guggenheim needed to hear. She soon declared that "Pollock is the greatest painter since Picasso," and it was not long before the unknown young American signed a one-year \$1800 contract with the gallery (Potter).

The juxtaposition of European art with the New York School certainly popularized new American painters. But this strategy was only part of how "Art of this Century" promoted the works that would become the basis of Abstract Expressionism. The design of "Art of This Century" itself encouraged many of the unique ideas of the New York School, which eventually included the now famous splatter and drip technique known as action painting.

Frederick Kiesler, the director of Columbia University's School of Architecture and the scenic director of the Juilliard School of Music, worked with Guggenheim as the chief architect of "Art of This Century." He constructed the show so that there was a great deal of interaction between the art and the observer. For example, a series of paintings would swing, one by one, in and out of view of a spotlight for ten seconds, but if someone wanted to study one of these paintings beyond the allotted time, then he or she would have to press a nearby pause mechanism. Also included in the "amazing installation" was a large wooden wheel, which allowed a spectator to view a succession of Duchamp's masterpieces (Jewell(c) 1942). But the wheel needed to be turned by hand while the viewer would look through a tiny peephole!

Interaction between painter and patron was reinforced by the fact that all of the paintings in "Art of This Century" hung from the ceiling without any frames. Some of the works appeared to be suspended in mid-air where they could rotate upon command and invade a spectator's personal space (Jewell(c) 1942). In addition, dark blue sinuous surfaces and long, concave wooden panels replaced many of the gallery's walls so that the frameless art could be approached from any angle. Jewell wrote that the unbound artwork "sometimes looked faintly menacing," and he comically suggested that Guggenheim and Kiesler would soon topple the traditional order of an art show by pinning spectators up against the walls while the art would stroll around making comments (Jewell(b) 1942).

In order to understand how a frameless art gallery filled with interactive gadgets encouraged the New York School, it is necessary to consider that up until "Art of This Century," museums traditionally employed frames to demarcate a finished product. Frames separated two worlds: one in which the artist lives and the other which the artist records. Kiesler believed that "the frame is at once symbol and agent of an

artificial duality of 'vision' and 'reality,' or 'image' and 'environment'" (Jewell(c) 1942). However, Abstract Expressionism became a movement where production triumphed the finished product. The *event* of painting was the art itself because the New York School was concerned with the raw energy of the creative process. Just as Paul Cézanne painted about the tension of a three-dimensional image on a two-dimensional surface, the Abstract Expressionists were enamored with portraying what Helen Frankenthaler called the "push and pull" of non-representational depth. The Abstract Expressionists wanted to emotionally move observers through color and scale rather than form and composition. Canvases gradually became oversized to overwhelm and consume its viewers. This severing of art from the visual experience required the frame, a symbol of what Kiesler called "a plastic barrier," to be dissolved (Jewell(c) 1942). And Kiesler's "strange and wonderful" gadgets encouraged viewers to confront the huge paintings so that the art's ability to consume could be fully realized (Jewell(b) 1942).

Imagine, in 1942, how a reader of *The New York Times* would respond to art columns that described a gallery with hanging, unframed art, curved walls, and movable flashing lights. This "truly miraculous" design had sincerely attracted museumgoers who were seeking a radical alternative to the static images of Edward Hopper or Charles Sheeler. With respect to the layout of "Art of This Century," Jewell told his readers, "I was less alarmed than bewildered and less bewildered than filled with a sense of wonders never ceasing . . . Just consider, please, that another 'must' has been added to your gallery list" (Jewell(b) 1942).

The revolutionary format of the gallery made it a symbol of the avant-garde. Kiesler said it was "a demonstration of a changing world" (Jewell(c) 1942) and its catalog read, "we need more young men . . . who will risk spoiling a canvas to say something in their own way" (Jewell 1943). In the 1940's, a time when the U.S. was battling communism and dictatorships, "Art of This Century" was a pro-democratic force because it stressed uninhibited creativity and promoted the American ideals of free speech and self-expression. With the help of Peggy Guggenheim, the prestige of the New York School may have supplied the country with a kind of cultural clout to counter any other nation on the globe. Indeed, at a small gallery on West Fifty-seventh Street, the public had witnessed the birth of America's "first art movement," free of charge.





Young Tormented Girl by Picasso



Moon Woman by Pollock



Stenographic by Pollock

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The Beauty of Formlessness and Lack of Control in the Face of Longing and Melancholy

BY MATTHEW BOWERMAN

A giant bag with a hole in it. That's what our desires for perfection, containment, and definition boil down to: an enormous bag with a hole in it that we are constantly trying to fill without realizing that it is unfillable. When things are going well the moment seems to pass almost instantaneously, and when things are going poorly all that exists is a yearning to be back in that moment, trying hopelessly to stay in the one place where we will always be touched by that beautiful moment over time. Since we are driven by a force that makes it necessary for things to be placed in and defined by the realm of ideals and perfection, desire can be defined as the embodiment of a melancholy lack, always causing us to think about things we don't have, places that we are not, and pieces that are missing. It might be that the human condition itself is to think retrospectively in only terms of lacking when our concepts of beauty and enjoyment exist in a place where they cannot be realized. The very idea that beauty is something that can be kept within guidelines or can be achieved through perfect completion not only destroys the true feelings induced by beauty, but contradicts the nature of beauty altogether. Desire is a lack and a lack is hurt and hurt is sadness, and so it appears that our desire for the beautiful and enjoyable equates to grief; grief for everything that we hope to contain in order to constantly bask in its warmth. But there is always hope...

The fact that this paper won't stick to any real literary form concerning the composition of essays is a form of protest against what the paper will be, more or less, discussing: lack and inevitable shortcomings. Also, there really isn't going to be any real "thesis statement," just thoughts about how suffocating yearning can be and the hope that there is a light at the end of its tunnel. Ever since we have been taught anything, it has been ingrained into our minds that pure truth and accuracy not only exist within our conceptions of things, but that they are attainable and are the ultimate goal. Since the dawn of our conception, human beings have made it their way to classify things, contain things, and live by a midday governed by ideals of completion and perfection. These ideals can only lead to inadequacy when the world is thought of in these terms. Nothing can ever be truly defined or contain only one

ultimately definable truth or ever hope to be perfect and wholly complete. Essentially, these inevitable shortcomings are the product and fundamental nature of the ideals that we create in order to prevent them.

Evidence of this lack in the face of ideology exists basically everywhere, although it is more prevalent in more places than others. The prime example of this idea lives within the creation of universally accepted moral codes and the general mindset that dictates the way that we should idealistically live our lives. These constructs have been preserved through time by a people who cannot possibly live up to the guidelines that they teach and also think that they believe in. Who creates moral code? The alcoholic gym teacher that tells you to keep your body healthy, or the thieving clergyman who preaches "Thou shalt not steal", or the adulterous father who tells his children to always respect women and preserve the ideals of love? The point here is not to debate any one person's style of living, but quite the opposite; to illustrate that the way that a person's life will always be a lack when it cannot meet the criteria for the accepted ideals for true moral behavior. And the lack felt through the desire to accomplish these standards will always be there because perfection is unattainable.

It is also unsettling to find this lack in the places where the main goal is trying to be detached from it. A key example of such a place is found within the structure of the university and many cornerstones of schooling in general. Throughout the length of our formal education, the student has been encrypted with rules concerning the way in which we write and communicate intellectually. It is often taught that repetition is bad, constant variety is necessary, and structure is needed whenever we set out to discuss or explain anything. Any person who has any form of schooling probably couldn't even count the amount of times that they were told to "vary sentence structure and word choice" and to "make sure that what you're writing follows all of the guidelines concerning theses, main ideas, and support." The fact of the matter is that sometimes repetition is very important and empowering in that it drives home exactly what it intends to, and structure only keeps thoughts within designated boundaries. It may seem that the purposes of variety and structure intend only to make learning into something containable and controllable. Likewise, universities do the same thing by breaking down whatever knowledge one obtains into numbers, letters, rankings, and pieces of paper. An entire person's learning experience becomes then nothing more than a 3.0 GPA and a fulfillment of pre-destined requirements to obtain a piece of paper saying that you did so. In my opinion, learning is completely belittled and compromised by the guidelines laid out by universities because it turns an individual into nothing more than a number trying to attain another number. What is actually learned by a person could by no means ever boil down to the recollection of facts on a test or whether or not the proper structure of an essay was upheld. Therefore, learning doesn't concern itself with actually gaining information pertinent to our lives, but becomes merely a controlled competition to see how high one can climb on the number chart. Where is the sense of elation and pride that one is supposed to get from actually only caring about gaining new information? It's lost,

Lost within all of the rules and guidelines that dictate methods of education that tell a person whether or not they have learned something. This is not to say that learning does not occur (it occurs constantly and necessarily), but to note that it is always in relentless pursuit by the ideals that try to frame it. The bottom line is this: a university exists within the lack because all of their ideals about preserving and advocating knowledge cannot be met. By the practice of containing, representing, and defining learning as an object it ceases to be what it is and becomes something empty and tainted as the pursuit of a rung on some imaginary ladder.

...she has lost the beautiful object in the same way as if it had remained beautiful but had suddenly moved out of her reach, leaving her stranded, betrayed: in actuality, the faithful object has remained within reach but with the subtraction of all attributes that would ignite the desire to lay hold of it. By either path the desirable object has vanished, leaving the brain bereft (Searry 1999, 15).

In the preceding paragraph, Searry illustrates the idea that the desire to exist within the essence of beauty ultimately makes addicts of us all. While we are in the midst of our "fix," everything seems right and easy and simple because we have what we need and that's that. But, after we begin to come down from what we have believed to be the ideal place and mindset, horrible melancholy begins to set in and can only be dispelled with another hit, "People follow the paths of migrating birds, moving strangers, and lost manuscripts, trying to keep the thing sensotily present to them" (6). And if it is not possible for the addict to get back, then desire becomes unbearable and the aspects of beauty become more and more idealized, creating a downward spiral into sadness. This "addiction" is key in understanding the sadness that completely contradicts the initial generation of beauty. The fact that the individual can't get back into that pure moment begins the road to idolatry and idealization. That moment now serves as both the definition of aesthetics and the building block for the inevitable disappointment caused by an idea of perfection. By placing that amazing moment on a mental pedestal, the person continually adds more and more value to its occurrence until the point where it will never be achievable again. Thus, the moment becomes much more than anything that it originally was. It has metamorphosed into a tantalizing idol that continually evades your grasp and leaves only pain in its wake. By attempting to perpetually contain and hold onto this beautiful moment, the addict has done nothing more than create an imaginary world based around the ideal of a perfect moment. Thus, in containing it, defining it, and dwelling on its passing the person is left with nothing but a tortuous picture of perfection and a sense of grief that destroys everything that the beauty once embodied and stood for.

Kant also provides further insight into why this notion that desire is a bucket with no bottom trying to be filled presents itself. He writes:

We can reduce all the powers of the human mind, without exception, to these three: the *cognitive power*, the *feeling of pleasure and displeasure*, and the *power of desire*. It is true that philosophers who otherwise deserve unlimited praise for the thoroughness in their way of thinking have asserted that this distinction is only illusory, and have tried to bring all powers under nothing but the cognitive power. Yet it is quite easy to establish, and has in fact been realized for some time, that this attempt to bring unity into that diversity of powers, though otherwise undertaken in the genuine philosophical spirit, is futile. For there is always a great difference between presentations insofar as, on the one hand, they belong to [theoretical] cognition, when they are referred merely to the object and to the unity of consciousness these presentations [contain]-or, similarly, insofar as they have objective reference when they are considered at the same time as cause of the actuality of this object and are included with the power of desire [a power that can give rise to practical cognition] (Kant 1790, 395).

This passage alludes to what was said earlier about the seemingly instantaneous passing of a moment and the painful desire to get back once you think about what has passed. Basically, when you're in it, you can't realize it (or think about it) because the act takes you out of it. For example, if you're sitting on a hill enjoying an amazing sunrise or being held captive by the beauty of a stick, once you actually stop and think, "Hey, I should be deriving pleasure from this because..." all of the immediate and core sensations that were being felt disappear. Once the act becomes the "cognitive power" it can no longer exist in the "feeling of pleasure and displeasure," and thinking about beauty can only be retrospective as a relationship between you and the object and its accompanying sensations. This appears to hold true because thinking and analyzing the beautiful moment place you outside of the moment and the initial sensational feelings of the beautiful are lost.

This line of thinking further leads to the idea that there isn't a way to make a valid judgment of beauty's actual essence because judgment is the result of cognition, which cannot co-exist with the feelings of pleasure and displeasure. Therefore, definitions and concepts concerning beauty derived from the cognition aspect will never do the actual sensations aroused by the beautiful any justice. Thinking and intellectualizing about the feelings involved in standing in the presence of beauty are flawed because they can only sort beauty sensations in reflection. The whole power of cognition merely breaks these feelings down into "I do like this" or "I don't like this", or "This is art" or "This is not art", and not "This is beautiful" or "This is what beauty actually feels like". This, essentially, leads to non-beauty, definitive, categorical judgments as opposed to an idea of beauty that only exists within the immediate feelings of pleasure and displeasure.

It is also interesting that Kant places the "feeling of desire" into a category of its own that leads to cognition because it helps explain the downward spiral of lack and

perfection even further. This spiral should follow a pattern somewhat like this: 1) the source of beauty is introduced and its sensations are received with much pleasure 2) the source ceases to be sensorily present and desire takes hold and begins the longing for the pleasure that has disappeared 3) desire then leads to the cognition aspect, in that the person is forced to both quantify and qualify his feelings away from the presentation of the source 4) the idea of the absence of the source causes an "I don't like this because..." and desire takes hold again, refueling and increasing the intensity of this process. Through this process, the melancholy of lack and desire become more and more influential as it appears in and drives most of the parts in a cycle toward sadness and longing in the absence of perfection ideals created through its combination with cognition.

In viewing the inadequacies found within the creation of ideals and the inability to fulfill them, it may seem that there is little room for anything to exist outside of the lack created by our desires for the unattainable. If this were the ultimate end, then life is doomed to melancholy and a longing for an absolution that will never come. I refuse to accept this as the bottom line. In fact, there are ways in which beauty can be realized outside of representation and perfection and there are ways in which we can look at desire as something other than the draining force surrounding our lives.

First, the idea of accuracy and authenticity through representation must be seen as the "anti-beauty". It is no secret that anything representative exists within form. Form is the destroyer. It creates the illusion that the beautiful exists within definable boundaries and can be placed within a container. It gives life to the idea that perfection can be attained in some way. However, perfect form and accurate representation are impossible due to the fact that these things cannot capture the complete essence of anything completely; something must always be left out. Whether it is the taste of the wind on the day of a painted landscape, the lifelessness of the eyes in a self-portrait, or the texture of the skin on a clay sculpture, something will always be missing and perfection impossible to reach. Therefore, desire for anything perfect or complete (in a sense that it completes the void left by the lack) is the murder of beauty, killing the sensations that, on the introduction of the beautiful, brought us so much bliss. But,

The genesis of the thought that our desires are...in an unfortunate way...out of our control leans on a picture of desires as a lack, and that picture in turn rests on a picture of the self as having a form, an identity, and those twin pictures of the self and its desires live within the frame of representation...the very frame it is my intention to lure us beyond. These observations begin to shape an answer to the first question raised by the color of blood, namely, what is the genesis of the thought that to admit to enjoying the color of blood

is to admit to a desire we cannot control. The second question...also a question of genesis...is to determine why this lack of control presents itself in fearful terms

(Beain 2001, 185).

In this passage, the melancholy as the result of desire comes from the fact that we cannot control them. That is to say that there is no way to make them stop and therefore, we become fearful and depressed by this lack of control. According to our formal conceptualizations of ourselves, this lack of control is disturbing because it challenges the idea that we are in control of ourselves. Lawlessness without law, purposiveness without purpose, control without personal control...all of things scare us in that they challenge the notion that everything has an answer and a reason and can be defined within our scope. This fear illustrates the sadness created by attempting to contain things within form. In contrast to this fear of lack of control, the passage above insights the idea that the lack brought about by desire should be embraced. By indulging the lack, the fear of lack of control cannot exist because it is being confronted and assimilated as something positive outside of form. Thus, desire can become highly exciting and exotic. When taken outside of formal thinking, lack of control can become a positive feeling. I like the fact that I like certain things that I shouldn't and I like the fact that I'm drawn back to them through desire. The fact that things can exist and take place outside of my ideas of formal structure is rather thrilling because life becomes boring and sad otherwise. It is very easy to exist in a realm where everything has explanations and all things are based on rules because then no direct challenge to form exists. It is when the rules and form and perfection disappear that life becomes somewhat of an exciting unknown where magical things can take place. Desire pictured as lack kills, "...the traditional thought that desire is a lack and second that this lack of control presents in fearful terms because time...Chronological time...is the time of desire pictured as a lack...and therefore also the time of death" (183).

In accepting the idea that desire becomes empowering outside of the realm of form, it can be seen that anything existing outside of the formal and perfect can also touch upon that sense of excitement created by that lack of control. The major player in this line of thought becomes non-representational forms of art and their absence of form.

Art in this genre has a way of placing you outside of the normal things that we conceptualize in form, i.e. trees, lakes, attractive women, and puts us in a place where it is a beautiful thing to not know exactly what is going on and challenge our ideals of form in general.

One of the things that really did it for me this year was my friend, Roger Kissling's, stick sculpture project in which he staked a bunch of sticks into the ground surrounding trees and scattering an open field. This did a number on me on a multitude

of levels. The first thing I found appealing about the project was that it seemed to be an excellent example of putposiveness without purpose. There is no reason why sticks should be staked upright, randomly into the ground, and I could imagine people walking by having no idea what was going on, like it was a huge tease. Secondly, the medium that he used, sticks, were each slightly different in their own way. Of course, the sticks were basically of uniform length and size, but upon close inspection, each one contained its own "personality", so to speak, which leads me to my third reason for liking the piece: I could walk around the sticks, within the sticks, and about the sticks while touching them. It seems that one of the values of sculpture (considering that it is three dimensional) should be some sort of touching value. Most of the time we view sculptures as works of art is from behind a long, red velvet rope without even coming close to fully being able to realize the sculptures texture through the sensation of touch. I was able to move in and about and touch the medium that was creating the piece which added to my integration of the sculpture into my realm of sensation.

Another work of art that I was lucky enough to experience was the Styrofoam melting that Yoshi constructed. This piece embodied the whole idea that beauty exists completely outside of representation, form, and perfection. When I first saw it, I was bombarded by a number of different sensations and interpretations that cannot present themselves in representational forms. I got the sense that it was somehow vaginal... I got the sense that it was somehow on fire... I got the sense that it was one complete piece when in fact it was four separate pieces put together. It actually looked kind of liquid in a way too. It was beautiful. In engaging in this piece, it became obvious that beauty and perfection and accurate representation are two very different things, and in this case, polar opposites. The Styrofoam melt could by no means represent anything concerning form, but brought up the possibility of a multitude of things due to its formlessness. Basically, I felt that this piece was somehow ordered chaos: ordered in fact that it was contained within four pieces of foam, and chaotic because it was fiery and exciting amidst all of this lack of form.

The Alvin Lucier piece, "I am Sitting in a Room", also plays upon this idea of transcending form. The piece started out with only the monotone voice of a stuttering speaker, and after many repetitions of the verse between tape recorders (I think this is also another instance of something positive through repetition) the voice and words stopped being merely voice and words, but became a sequence of harmonic echoes from the vibrations of the voices off the walls of the room. The sounds produced in this piece went far beyond the representation of words and monosyllabics, and became something far beyond those boundaries.

While it is bound within words, poetry exists as another art form that goes beyond its formal limitations. It is true that poetry is technically formal in that its form is found within the words that contain it. However, poetry as an art creates much beauty outside of the literal meanings and structures that make up its body. Poetry, through metaphor, not only conveys messages of symbolic meaning, but also paints

a vivid picture of emotions, desires, thoughts, etc. It is prose and structured, but it is also lyrical beyond formation at the same time. Personally, I think that the best poems are the ones that rhyme least because the verses become even more lyrical and inspired when they don't have to be guided by rhyme and a "sing-song" quality.

All of these examples bring to life the issue that was brought up in class that people like the feeling of being on the edge. It's exciting to look down and see that there may be no reason or form regulating lives that are entrenched in the mindset to contain, explain, and define everything. It's somewhat of a rush to know that maybe there is no definite way of ever reaching an ultimate law or truth that we completely control our lives. It is important to look into the chasm, but not fall in (until you're ready). I think that's why non-representational art is so intriguing and exciting to experience. It provides for us that look over the edge of the cliff where one can taste the thrill of a place without form.

If beauty is not perfection, then perhaps people need to revamp their conceptions of what makes something beautiful. Our culture has turned beauty into something that it wants to tame, control, and master through representation. This idea of beauty in relation to the ideals of perfection is continually propagated and injected into our lives at all levels. Pop culture bombards its people with images of perfection consistently. Cover models dictate to us what a beautiful woman should look like, authority figures tell us the right way to act, and the ideals that define success let us know what a thriving and competent individual is made of. But what about the girl with a hook nose and small breasts, or the governor who smokes crack, or the low-income family man who's just happy to be in the presence of his family? Society as a whole implants people with the idea that perfection is the desirable and the beautiful, and instills within them the desire to be something that they are in order to achieve some ideal of the perfect.

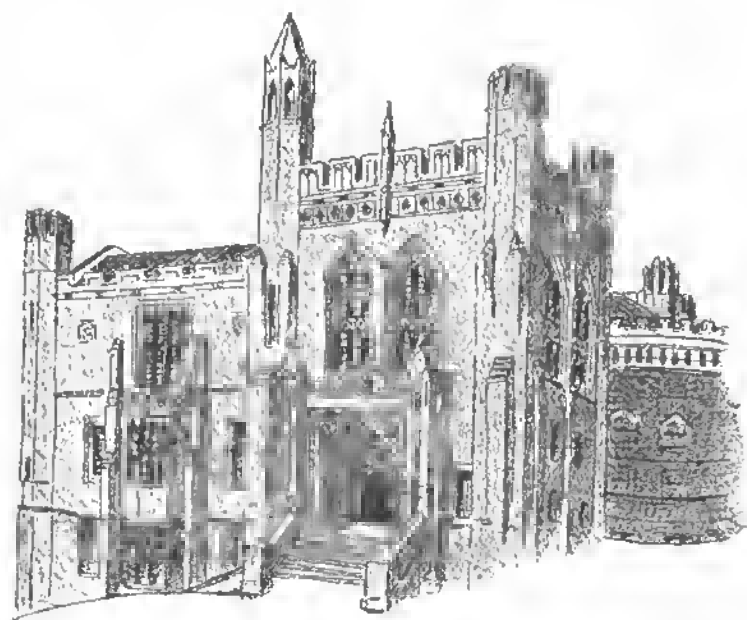
Beauty also falls because of the only way we can try to describe and understand it lies within the fact that we are beings that establish their place and reality by categorizing and controlling things within form. Written words are indicative of this, and because of that perhaps the initial sensations and impressions of beauty cannot be verbalized. Containment. It is our way toward defining our reality, but beauty is something outside of definition. It cannot be contained, or represented, or authenticated, and therefore, most likely exceeds definition. Kant illustrates this fact in that through all of his judgments, categories, and verbose discussions on the beautiful, he never captures the essence of beauty itself because it's all based on reason. Beauty cannot be found through reason because that initial jolt of sensation cannot be the product of reason. At best, Kant provides a method of breaking down different forms into groupings, but fails to capture the "magic" of aesthetic sensation. No words or pictures or paintings or forms will ever be able to capture that most beautiful summer night when everything just needed to be felt. Drunkenly, serenely, and completely felt.

There's hope that perhaps our desires don't create that giant bag with its ever-mounting hole. If beauty ceases to be perfection and formal and cannot be contained then desire won't need to get rid of the whole, I'll just eliminate the bag.

Formlessness, not form. Sensation, not cognition. Not control, but the excitement of its lack. This is the world in which beauty exists.
Flowing...flowing...flowing...it can never be contained.
Flowing...flowing...flowing...it can never be represented.
Flowing...flowing...flowing...it can never be melancholy.
Flowing...flowing...flowing...it can never be perfection..

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Interpreting Success in a Material Paradise

BY CARA PITTERMAN

"What signifies *wishing* and *hoping* for better Times? We may make these Times better if we bestir ourselves."

Benjamin Franklin, *The Way to Wealth*

How do you want to be remembered when you die?

Perhaps it is not something you dwell on often. I know it is a hard question to answer. After all, who wants to think about the time when they are gone? But think about it; ponder deeply.

How do you want to be remembered when you die? Thinly disguised, this question really asks what things in life are most important. Our "Times," as Benjamin Franklin addresses them, are what we make of them—so when we bestir ourselves, what will we choose to do? How will we spend our Times, and how can we make them as good as they can get?

In *The Way to Wealth*, Franklin writes to show his fellow Americans how to be successful. Success, it seemed, was the route to happiness. As the creator of the American Dream, Franklin urged others to follow his lead and obtain that success; he attained his wealth through industry and frugality. "Reader," Franklin advised, "if thou wilt do the same, thy profit will be as great as mine (790)." Providing his readers with numerous "proverbs," he reminded us that "there are no gains, without pains (786)" and illustrated how he rose from poverty to wealth. Franklin questions, "What signifies wishing and hoping for better Times? We may make these Times better if we bestir ourselves (786)." In short, Franklin wanted us to appreciate that in order to become successful, one must work at it as he did. Thus, he proved that one could progress from rags to riches and firmly established America as a material paradise.

But does success equal "better Times?" Does it equal happiness? Franklin lived his life by guidelines, schedules, and restrictions. In his famous autobiography, he outlined his day, which was planned hour by hour and left little time for personal enjoyment. The schedule to which he so diligently adhered left little time to be with

family or friends, and a large portion of the day was expended by work—Franklin described "leisure" as "time for doing something useful (786)." Certainly, Franklin was a very successful man. After he reached financial comfort in his early forties, he spent the latter half of his life as a politician and a diplomat, and he created the Philadelphia free library, so others could educate themselves. There is no doubt in his accomplishments, and he was likely the most renowned American of his time.

Each individual must determine for himself or herself whether Franklin's way to wealth is equivalent to the way to happiness. For Henry David Thoreau, who temporarily departed from society to live alone at Walden, enduring an existence controlled by such structure was not an option. "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not want to live what was not life, living is so dear (1692)"—meaning simply that he wanted to experience everything life had to offer to him and make the most of his time on earth. Thoreau's Times, in his opinion, were better spent having "the leisure and opportunity to see the spring come in (1704)," and he said, "as for work, we haven't any of any consequence (1693)."

Interestingly enough, Franklin and Thoreau had strikingly similar thoughts on living. While Franklin tackled a different virtue each week (temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquility, chastity, and humility) in his quest for perfection, Thoreau, living "only the essential facts of life," observed, "Our whole life is startlingly moral. There is never an instant's truce between virtue and vice. Goodness is the only investment that never fails (1701)." The commonality between their mutual respect for morals could be the reason why they are both remembered as successful men. Both emphasized making good use of their time; Franklin, with his schedules, advises, "Since thou art not sure of a minute, throw away not an hour (786)." Thoreau left Walden after two years because he felt his time there was finished. "I left the woods for as good a reason as I went there," he informs us. "Perhaps it seemed to me that I had several more lives to live, and could not spare any more time for that one (1715)." However, with his works, Thoreau is telling his audience that there are different ways to come upon the concept of success. "Why should we be in such desperate haste to succeed?" he asks. "If a man does not keep pace with his companion, perhaps it is because he hears a different drummer (1717)." As he discovered in Walden, financial achievement was not as important to him as seeing another side of life—"We can never have enough of Nature (1712)"—and utilizing his imagination and creativity. In other words, Thoreau understood that "better Times" indeed came from stirring ourselves, but perhaps not necessarily the way Franklin envisioned it.

Yet we cannot discount the value of Franklin's structured living. Of course, when one imagines the polar opposite of Franklin, a poor, unfortunate character comes to mind. Washington Irving's fictional Rip Van Winkle encompasses what might happen if an individual went against everything that Franklin taught. "The great error in

Rip's composition," as the story goes, "was his an insuperable aversion to all kinds of profitable labor (2083)." After becoming fed up with his wife (who displays a twisted Franklinian voice), who constantly nags Rip to tend to their farm, he ascends the Kaatskill mountains and into a veritable time warp where half of his life is wasted away. Irving's story vindicates Franklin's views—plainly stated, we must endeavor for something in life or it will pass us by, and we will face death with few or no accomplishments to our names.

How do I want to be remembered when I die? When considering that question, I look more to Thoreau than to Franklin for inspiration. Of course, I want to be successful—but at what cost? Like Thoreau, I do not want to live my life according to a list of virtues, always factoring industry and frugality into my decisions, only to look back with profound regret. Franklin's autobiography is filled with his extraordinary accomplishments, but little is mentioned about the importance of family and love.

Thoreau once wrote, "Be it life or death, we crave only reality (1696)." And the reality is that as Americans, we are largely obsessed with the idea of wealth and success. However, with the tragedy of the past month, I think that could change. The terrorist attacks on New York City and Washington D.C., as catastrophic as they were, united Americans with a touching blend of perseverance, hope, and compassion. Despite the heartache that has affected America as a whole, this unfortunate situation has taught us the preciousness of life. Suddenly, it does not seem as imperative to exist for the sake of success; who desires to go through life restricted by agendas, guidelines, and the constant clouds of financial worries when life can be extinguished so abruptly and unexpectedly? If America is a "material paradise" the focus will be shifted from the "material" to the "paradise." And everyone has unique beliefs on what paradise is to him or her:

If I were to die tomorrow, I'd hope that people would think of me fondly. I would like to be remembered for my good qualities, not the bad. I hope for someone, anyone, who would sincerely believe that I had a positive affect in their life—even if it is something small. Be remembered for my hugs, wit, laid-back outlook on life, and the love for my family and friends . . . Forget curing cancer, being a Nobel Peace prize winner, or superstar . . . I don't need a bunch of people mourning me, just the close ones who will always share my love.

Leah Saxton

My name isn't Franklin, Rockefeller, or Dabbner. I don't want to be remembered for what I did, but for who I was. I don't need everyone on earth to remember me, just those whose lives I left a footprint.

Tuck Seid

I'd like to be remembered not only for what I accomplished in life, but also for the person that I was. More specifically, I'd like to be known as someone that lived a life that combined both aspects of Franklin's hard work ethic and Rip Van Winkle's love of leisure time.

Robert Schwarz

We should not be entirely anti-Franklinian. What we need is equilibrium. While we cannot spend our lives immersed in routine like Franklin, we also cannot spend our lives watching Spring arrive. Thoreau seemed to grasp that, and made his *Times* better by stirring himself to experience all the lives he had to live. But he did not give up on wishing and hoping altogether—if he had, would he have gone to Walden? Likewise, it is the wishing and hoping that may rouse our imaginations to embark on the lives in store for us.

The lesson we learned is we are vulnerable, and our Time is short. We can look to a balanced version of Franklin and take Thoreau's words to heart. Their legacies are their contributions to the idea of how to become a better person. If we use those visions to stir ourselves, we can undertake what is significant to us—and we can then be remembered however we aspire to be, whether it be intimately among friends or by the masses. Either way, it is in our hands to strive to personal greatness and find our own meanings of success.

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A Festival of Fusion Astronomers Couldn't Identify

BY DANNY WENDLEK

The air of an unperturbed autumn night clings coolly to my face. As I saunter through an open courtyard, the herculean Zoellner Arts Center comes quickly into sight. Hovering superior to all other structures, the Center commands attention and reverence.

I cross over a series of thresholds to find myself in the belly of this great enclosure. People move about frenetically as though they are positively charged molecules. I weave my way through a thicket of people, bringing the heart of ZAC into my grasp. Handing my ticket to an antiquated usher, whose wrinkled face hangs lugubriously under the strain of her age, I receive in exchange a playbill. Ambling deeper into the capacious hall, as though I was earth realizing my place within infinite space, I settle on a seat close enough to hurl tomatoes (if the show calls for it), but far enough to allow for the melding of hearific music into one throbbing pulse. As I settle into a seat, the cacophonous sound of instruments and people warming up seems to compliment the awkwardness of the mammoth hall. Both are without substance or a common perceptible language. As time creeps along, director Bill Warfield appears on the stage—the matador come to wrangle the bulls of the Lehigh University Jazz Ensemble and Lehigh

Valley Jazz Repertory Orchestra. One of his hands hangs open, ready to gesture appropriately, while his other hand clasps the precisely bent mess of metal, which glints with the sleek radiance of a trumpet.

With one slight gesture, Bill queues the band to break into *Resolution*, a song by John McLaughlin. Through the thirty-three bars of this brusque song, the music aggressively swells. With one breath the song has come on like a fever, with another breath the song is gone—only a salient memory remains. The band relaxes for a scant break while the Director informs the audience of the significance of Fusion Fest. Concluding his oration, Bill signals the band to slide into *Human Nature*, a song by Porcaro Benis, but popularized by Michael Jackson.

The song drifts along like a punt on the Mississippi river in the time of Huck Finn. Bill raises his weapon for aural combat. His notes rise, then fall only to rise

again like the Phoenix. The boldness and lucidity of his notes fill the physical and emotional clefts in the audience. As his solo comes to a close, I am draped in a soothing cloak of musical solace. The song lifts to an end, leaving an almost tangible indentation on the audience. The band basks for a moment in the delightful rays of their accomplishment before gliding into a song by Herbie Hancock, called *Chameleon*.

The song erupts like a volcano spewing pure unadulterated energy. The backbone to this vivacious canticle is a thumping bass line as thick as a California Redwood. Feeling the efficacy of the situation—the sensation a junky receives sliding a hypodermic needle through his skin, puncturing a vein—pianist Tom Harrison pounds maniacally on the keys. His head cants backwards, then falls forward as his gaping mouth inaudibly mimics his wailing, jumpy cosmic solo. His time in the limelight drifts back and forth with the band; I can't differentiate between what is rehearsed and what is improvised. The song soars like sparrows copulating in mid air, free falling towards uncertain death, but blinded by the sheer ecstasy of the situation. As the band settles back into a nest of silence, Bill mutters a little something about the ensuing song, *Spanish Key*, by Miles Davis.

As the band enters into the song, Bill's trumpet sails above the other instruments. It swells like the blueberry girl in Willy Wonka. In response, the band swells equally, creating a tension, which moves back and forth between the solo artist and the group. Keeping order in the face of calamity is a pounding, throbbing bass line which drips with funky rhythm. Just as the band settles into a groove, there are bursts of sound emanating from the knot of trombonists at the rear of the group. They come in clumps, like unrefined sugar, to challenge the rhythmic pounding of the percussionist, Grisha Alexiev. Tilting like ants over a delectable morsel, percussion and trombones go back and forth. Tom Guarna, the guitarist, does all he can to separate the two factions. The radiance emanating from the brass strings is foretelling; the critical moment when both man and instrument realizes each other's potential for magnanimity. He starts slowly, moving his cognizant digits along the fret board. As he begins to feel the music, his head flails. His hands begin to move faster and faster. Then, moving only his hands—head detached and body numb—he stares at the space between Andromeda and the large cluster. He covers the entire fret board, pressing lightly to expose his genius. I can do nothing but listen to the intoxicating melody of his opus. As he regains awareness, he digresses from his cavorting and allows himself to be absorbed back into the sponge that is the band. Dave Riekenberg steps forward with luminous saxophone in hand to declare that he too has something to say. He fondles the keys into a congruous screech: wail wail wail. He plays, like a child in a playground, on the musical staff. As his energy wanes, and he too rejoins reality, the band collectively brings the song to an end; I sit motionless. No time is wasted as the band sets sail on the sea that is Herbie Hancock's song, *Watermelon Man*. The band eases slowly into the song, building on the foundation that was left for them. The song swells to a hoo daop daa daa doo hoo daop. The currents,

flowing immediately and forever, filter through the band. The music sways back and forth, ever increasing its rhythmic pulse, like a steam powered locomotive—slow yet powerful at the start, but charging atavistically by the end. Rising to his feet among the clamor of the band, Dave Reikenberg, perched with his lustrous soprano reflecting stage light, taps into the vein pulsing with musical life. As he eases the beast into gear, Saxman proclaims that he still has something to say. He wails at the moon, the stars. He delves, with hands locked lightly to his instrument, into himself—searching within the darkness for the meager patch of light that is his expression. Saxman wails a sprightly wail as he glances downward to see the stage he once stood securely upon. As he bels out what's left of himself, he falls like the Berlin Wall, and freedom reigns. The band snatches Saxman like firefighters rescue fire victims, placing him back on their plane. Like rug-of-war, the band moves back and forth, the only consistent element is the bass, which thumps like an infected cut. Through the tapestry of sound, a crescendo seems quickly approaching. The band, diving head first into the rut of sound they have created, closes with one last brawny simultaneous hoo doop hoo doo doo hoo doop hoo Doo Doo BOOP. These cats can't stop what they've started, not for war, not for love, not for the president; they're rolling. The band brings John McLaughlin back into the picture with *Vital Transformation*.

The drummer, Grisha Alexiev, pounds keenly, savagely as his set ushers in the song. He proclaims, rum rum rum clang tist tist klank runthle whoosh wang wang clang thud. Like the grunthog on his day of anticipated appearance, bangman's eyes are squinted, his mouth agape. He chides his wooden sticks into generating a rolling thunderclap of sound. Knowing bangman's capacity for sensuous violence, the band is slow to enter his territory. The boisterous horn section cannot control itself though. As one, the horns move like an avalanche, declaring their space within bangman's. Tom Guarna, being a pacifist, only wishes to add to the burgeoning fire of the horn and drum factions. He wails out an ascending boodle dee hoo boodle dee hoo boodle dee boo. The horns, being very, very competitive, challenge guitar man's notion. They skyrocket into a lustrous weedle ee woo weedle ee woo. As though engaging in combat, saxman enters the other's realm surreptitiously—in the war of the musical titans; there is no room to lumber. Saxman, cautious not to be too audacious on the battlefield, slowly feels out the beat. Once he is confident, he wails uncontrollably, like a child leaving his parents for the first time. Amidst the raging, bassman desires nothing more than to supply his comrades with the essential pulse, the band's lifeline. My head drops lifelessly from sensory overload—poetic warfare I glance around only to see that I am late for work, how appropriate. I wait for a lull, then crawl out from the cavity that has consumed me. As the placid nighttime air engulfs me, all I hear is the sound of instruments exploding like firecrackers. My life will be one long concert.





Monty Python's Queer Carnival: Laughing Until It Hurts?

BY MEHNAZ CHOUDHURY

Comedy is a man in trouble. —Jerry Lewis, Comedian

When people are laughing, they're generally not killing each other.

—Alan Alda, Comedian

In their Oscar 2001 issue, *Entertainment Magazine* reviewed five films from 1975 that the Academy had snubbed in the Best Picture category: among them was the Monty Python comedy troupe classic, *Monty Python and the Holy Grail*. The editors write that the *Holy Grail*, accurately "depicted the Arthurian era as a bloody, muddy uncivilized chaos," and made "the razor-sharp point that history cloaks its major figures in an opulence that never existed" (*Entertainment* 92). Although the film does question the snobbery of traditional medieval classics such as *Excalibur* and other portrayals of King Arthur's court, *The Holy Grail* also interrogates the perceived "monstrosity" in medieval narratives, by challenging our notions of the Middle Ages as a dark and backward period in Western history. For one thing, in a decade where numerous films were made regarding the Vietnam War, *The Holy Grail* questions the excessive violence that permeates the tales of King Arthur's men, setting up a situation where this aggression is questioned as a positive masculine trait. The film takes a progressive stance since it "deconstructs maleness and masculinity, [helping us] see the ideological workings which are operating" behind these concepts of male violence and the need for fighting (Lees Chapter 8); but *Monty Python and the Holy Grail*'s spoof of the medieval, also brings to the screen various anxieties that are representative of our century's audience and culture, especially queer anxieties.

My perception of the queerness in the text stems from the producer's choice of casting the openly homosexual head-script writer Graham Chapman as King Arthur, the voice of the animated God, and various queer monsters; it also stems from "adopting reception positions that can be considered 'queer' regardless of declared sexual and gender alliances" (Doty xi). To explore the latter, we must read the grotesque and carnival comedy in the film, a form of comedy defined by Mikhail Bakhtin in his work *Rabelais and His World*, which critic Ellen Bishop has augmented with the

work of Sigmund Freud to illustrate the subversive nature of *new grotesque* humor. The Russian Formalist critic Mikhail Bakhtin studied carnivalesque ideology, and explored the use of the language of the medieval carnival in the work of Rabelais. He asserted that "carnavalesque language, with its ribald bodily humor, represented a significant overturning of the high seriousness of official medieval culture, which thrived on fear" (Ryan 4).

Bakhtin defines carnival as a performance that employs "parody, satire, humor, sarcasm and irony," which Bishop calls the *new grotesque*, characterized with the same "carnival atmosphere, but more ambivalent, grotesque and universal" (Bishop 49). He asserts that carnival language creates a "grotesque realism," which is based largely on "degradation...the lowering of all that is high, spiritual, ideal, abstract...in order to bury, to sow, and to kill simultaneously, in order to bring forth something more and better" (Bakhtin 21). The ambivalent mark of this comedy helps it to be "gay, triumphant, mocking and deriding; it asserts and denies, it buries and revives," while playing on our familiarity of Arthurian narratives, and its grotesqueness deals in the comedy's depiction of monsters (Bishop 50). Bishop expands on this definition of the grotesque, as something that is "ambivalently abnormal." This type of humor is extremely prevalent in *Monty Python and the Holy Grail*, where first, the queer male body is made comically unnatural and abnormal, such as that of the enchanter or the three-headed knight, second, through the various "comic verbal compositions," or parodies, and third, through the "various genres of 'billingsgate,'" or cursing and lewd name-calling. (Bakhtin 5)

Also present in *The Holy Grail* is an "insistence on physicality," with numerous jokes concerning the lower half of the (often male/masculine) body. Bishop dissects grotesque humor as similar to Freud's setup of a three-party joke, "that by making an enemy small, inferior, we achieve in a roundabout way the enjoyment of overcoming him — to which the third person (we, the viewers) has made no efforts, but bears witness with [our] laughter" (Bishop 52). Bishop's alternative to Freud's definition of humor offers an explanation to the universality of the *New Grotesque*. Luigi Pirandello's work, "On Humor," defines two types of humor: "one springing from a perception of the other's comic vulnerabilities, and the other, more advanced form, from an emphatic response to another's comic predicament" (Bishop 63). The first definition concerns Freud's "arrogant joker who stands outside the frame in a superior position, the second to a more humane identification with the other that causes a laughing with rather than a laughing at" (Bishop 63). The monsters on screen encapsulate our repressions or our fears, and we are able to laugh with them, sympathizing with them, or laugh at them, giving our fears another form of expression.

Monty Python and the Holy Grail muddles the question of who or what we are laughing at. Are we laughing at ourselves for holding certain assumptions about the monstrosity of the so-called "Dark Ages?" Or are we laughing at how the filmmakers expose the methods of constructing a medieval film, such as showing us that the magisterial sounds of knights on horseback are accomplished by hanging coconuts

ingelher? Are we laughing at the queer suggestions in depictions of male aggressiveness in the film, seeing them as silly and based on stereotypical notions of sexuality; or are we recognizing and further fossilizing the negative stereotypes surrounding queerness? And are we then laughing with or at the knights and monsters in this film? The film uses the queer male and the queer male body, to undermine or subvert the institution of the Church by mocking God and repressive religious doctrine, while also attacking traditional notions of violent and aggressive masculinity in the context of the medieval. This would appear positive, but the queer male body, often depicted as abnormal and unnatural, undercuts those efforts because not only does it fossilize several negative stereotypes surrounding homosexual men, it also sets up standards or a "yardstick" by which heterosexuality should be measured as the natural sexuality.

It is important to explore the filmmakers and production of *Monty Python and the Holy Grail*, to situate its possible queer sympathies, as well as its queer anxieties. Graham Chapman, the head-writer of the script, was open about his homosexuality from the onset of his career, even in the face of hostile reactions from the public. Interestingly, Bishop's interpretation of the *new grotesque*, as attacking not only the targets of the joke, but the jokers themselves, can be found in the comedy troupe's treatment of Chapman's homosexuality. In his book, *Graham Crackers*, Chapman wrote about receiving a letter from an irate woman, who was angry about his openness regarding his sexual orientation on a British talk show (Chapman 60-62). Chapman writes in his biography that the woman complained, "Someone from Monty Python who hadn't the courage to give his name was evidently homosexual and therefore deserved eternal hellfire and damnation." This was silly to Chapman not only because the host George Melly had of course announced his guest's name several times, but because the angry woman had followed her two and a half pages of "fire and brimstone rhetoric" with twenty five pages of prayers for Chapman to rehearse in order to purge his soul (Chapman 60-62). "Her handwriting became visibly angrier as she went on to say that persons like that should not be allowed in live." Cast-member Eric Idle responded in true new grotesque fashion: "We (the Pythons) had found out which one it was and killed him" (Chapman 60-62). Chapman's drag, camp, and gay skits played a huge part in the show, but in several biographies written regarding the making of the film, cast-members and critics spoke of the tensions created by Chapman's openness regarding his lover, and their adoption of a son. Director and animator, Terry Gilliam and Chapman were reported to be extremely close friends, and in the filming and animated sequences of *The Holy Grail*, we can see Gilliam's sympathetic stance towards Chapman's homosexuality, as well as the tensions created by it. First, Chapman played several authority figures in *The Holy Grail*, mainly, the roles of the King and the animated god. The ambivalent quality of the new grotesque, which plays with our familiarity of Arthurian narratives, is relevant here since our vision of King Arthur's Court has situated it as a beacon of enlightenment and proper behavior, in a century that was supposedly characterized

by barbarism, backwardness and darkness. *The Holy Grail* makes a reference to this, when a peasant explains how he can tell Arthur is the king since, "he hasn't got shit all over him." Our notions about courtly love, wooing of ladies, and heroic rescues of damsels in distress, all surround an extremely heterocentric view of Arthur's court, which the casting of Chapman as Arthur undercuts for some viewers, since they know he is a queer man in real life. Casting Chapman as an animated God also undercuts the hetero-centrism prevalent in the Bible, where deviant sexuality or any sexuality that threatens a monogamous, heterosexual union is persecuted.

The violence of King Arthur's court in traditional medieval action movies is also questioned in several ways, since such films are "cultural isomorphs [which contain] aggressive enactments of male bonding and competition played by males, for males, with women authorized only as cheering admirers of male prowess" (Bruse 74). In *The Holy Grail*, the homo-social bonding between the Knights especially on long quests and journeys, which we traditionally accept, is made fun of by exposing its queer potential. *The Holy Grail* thus criticizes the "mythology of manhood, and that the test of manhood signified was, quite explicitly, the space in which sons confirm their authority with their fathers" (Bruse 67). When Arthur first introduces himself to a guard (and to us, the viewers) he begins with, "It is I, Arthur, son of Uther Pendragon, from the castle of Camelot, King of the Britons, defeater of the Saxons, sovereign of all England." The idea that Arthur's position is defined more by patrilineal heritage, than by true accomplishment continues when he confronts some peasants harvesting dirt, regarding who their master is. When Arthur again introduces himself to the peasants as son of Uther Pendragon, the peasants refuse his explanation that he wields "supreme authoritative power just 'cause some watery tart threw a sword" at him, referring to the myth of the lady of the lake, or that it is because of his distinguished heritage, thereby debunking both stories. The peasant continues his critique of Arthur with, "i mean, if I went around sayin' I was an emperor just because some moistened hint lobbed a sciminar at me, they'd put me away!" This statement undercuts the heroics of Arthur's strength, since he received his phallic power from a spirit, described as a "moistened bini" and a "watery tart." The word "lobbi" has been associated with sex, usually with heterosexual men, as in "I lobbed her good," or "he lobbed me," so it is possible to see this situation in queer terms, since the lady of the lake has "lobbed" Arthur with a phallic sword. The scene ends with King Arthur attacking one of the peasants, critiquing not only his excessive aggressiveness, but also his purposelessness. And by poking fun at peasants harvesting dirt who critique the King's right to the throne, the film questions our stereotypes of the peasant class in the Middle Ages. The images of peasants wallowing in mud and filth is a mainstay of our century's medieval films, but here it is used to critique our stereotype of the lower class as unintelligent and backwards, since these peasants are able to question Arthur's authority with sophisticated political theory.

The film's critique of unnecessary violence begins when Arthur kills the Black Knight, cutting off both his hands and legs, while the Black Knight regards each

wound as nothing but a scratch. The Black Knight's body is monstrous because it bleeds, and has been castrated, but its monstrousness also springs out of his desire for this castration, since he eggs Arthur on in the fighting. The cutting off of the Black Knight's arms and legs stand in for the cutting off of imaginary phalluses, since it is a common joke to call the penis a "third leg" or refer to it as a limb or appendage. The fight begins with the Black Knight calling Arthur a "pansy", a slang term for homosexuals, suggesting Arthur's need for excessive violence is not just caused by the Black Knight's insistence of a fight, but also by Arthur's need to prove his heteromascularity. The subverting of traditional notions of masculinity is accomplished by use of grotesque comedy (arm and leg sockets gushing blood) to illustrate the Black Knight's castration wish, but the film also uses this form of comedy to help us "relieve some of the fear of death by at least making fun of the ridiculous ways humans bring it on themselves while still reminding us visually...of its horror" (Bishop 60).

This queer anxiety continues with the critique of King Arthur's court, which includes, "Sir Lancelot the Brave, Sir Gallahad the Pure, and Sir Robin the Not-quite-so-hrave-as-Sir-Lancelot who nearly fought the Dragon of Agnor, who had nearly stood up to the vicious Chicken of Bristol and who had personally wet himself at the Battle of Badon Hill." These names and deeds that would be re-told, show a purposeless band of men: we are never shown the reason why Sir Lancelot is brave, or Sir Gallahad is pure, and the only one we do find out anything about, Sir Robin, has run away from all dangers in his path. King Arthur and his men perform no heroic deeds and wander aimlessly, until God descends upon them and tells them their quest is to find the Holy Grail. The queer anxiety for some viewers begins in this scene when we recognize God's voice is that of Chapman, and is followed by a longer animated sequence, where we see angels blowing horns out of their buttocks, with their heads between their knees. An outed Chapman playing God, followed by the anal and oral sex imagery of the angels creates a queer anxiety, which undercuts the usual (heterocentric) religious imagery found in pictorial depictions of the Bible, as well as the "holiness" of Arthur's quest. Chapman writes in his biography that he and the Pythons, felt "churches had rather missed the central point of Christ's arguments, which were that people should love each other" (Chapman 64). He goes on to write the Pythons wanted to complain that the Church was being very "un-Christian like" by separating themselves in a "rather special group...with their different clothing...and separate little clubs" from "those not rather special people...not worthy of going to heaven," Chapman, with Cleese and Gilliam would write most of the God-sequences in this film, and it is safe to assume that Chapman saw himself (in relation to the Church) as one of the "not rather special people" because of his homosexuality. By stripping the angels or priests of their cloaks or wings, blowing horns out their butts, and placing images which create queer anxiety onto sacred things (such as the appearance of God before men) the Pythons successfully hint at the queerness in that image, thereby undercutting the authority of the Church.

Although this would seem progressive since we are laughing with the Pythons, the scenes before the Knights meet God show the Knights deciding whether to go to their castle at Camelot, which is more a site of bacchanal in wine and over-eating, with Broadway style song and dance, than a site that conforms with our traditional notions of King Arthur's court. During the knight's show-tune, we see several tight-wearing men, prancing atop the tables, singing:

We're Knights of the round table,
 We dance when e'er we're able
 We do routines and parlour scenes
 with funwork impecc-Able,
 It's a bit too loud in Camelot,
 I have to push the pram a lot,...

Arthur and his Knights deem Camelot a "silly" place; the singing and dancing and reference to the pushing of the pram or baby carriage suggests that the men are trapped in queerly masculine, or feminized roles, not the heterosexual, masculine and aggressive exploits the knights are supposed to be associated with in the Court, such as romantic gallantry, or brave journeys. Until an animated deity descends upon the men to give their knighthood/masculinity some purpose, the Knights of the Round Table are just members of an all-male band. The suggestion of a single sex environment as being a haven for homosexuality, is intensified with Camelot-as-musical-theatre, and its musical knights-in-tights, since the theatre has traditionally been associated with effeminate men or queer men. Because the musical *Camelot* had come out in 1960, less than fifteen years before the *Holy Grail*, the negative stereotype that male singers and dancers on Broadway are homosexual because they are participating in an activity for women is also intensified; so Camelot is not only a silly place because it seems frivolous, but because it serves as a haven for deviant sexual behavior in men.

But why focus so much on the "purposelessness" of the knights? As stated earlier, the "mythology of manhood, and...the test of manhood signified...quite explicitly, the space in which sons confirm their authority with their fathers." This mythology, as Lynda Bourse asserts in her work *Gendering War*, is often achieved (especially in the American male psyche) by participating in war, and results in what she calls techno-muscular war films such as *Rambo* and *Excalibur*. Interestingly, American-born animator and director Terry Gilliam was a draft dodger, and ran to England to become a cartoonist. Chapman refers to the war in his biography as a "nasty bit of business in the Vietnamish part of the world," and writes of the general anti-war sentiment that was prevalent in the Python clan, of which Gilliam was to become the sixth member. This anti-war sentiment transforms into the critique of violence and aggression prevalent in *The Holy Grail*; however, could Gilliam feel some residual guilt over his dodging the draft in the U.S.? Possibly, since part of passing the test of manhood calls for

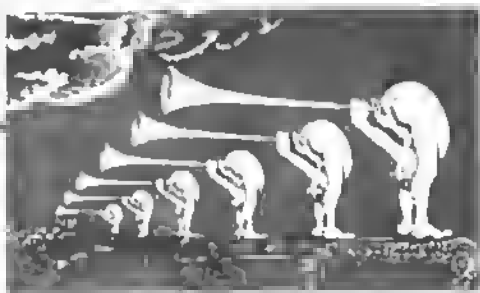
sons not only to fight the war but, to win the war thus legitimizing the purpose of the son *over* the father. Gilliam not only places the guilt over "the promotion of [Vietnam] war" and violence into *the Holy Grail*, but also concerns surrounding the anti-war movement and draft-dodging as a reason for losing the war, and thus leaving a generation of boys who haven't fulfilled their purpose.

How can Boose's concept inform our reading of the film? The knights are given their mission to find the Grail from a paternal Christian God, while Herbert's "mission" is to marry a chosen princess so as to secure more land for his father, which he will inherit after his father's death. However, the Knights and Herbert do not complete their "missions," and if we translate the anti-war sentiment to mean anti-purpose, it is easy to understand why. Anti-war sentiment has been coded as feminine and is said to be incited by women. In *The Holy Grail*, what tries to deter or stops the male characters from finishing their missions are women and queer men or behaviors coded or associated with the feminine. I will discuss later in the paper the Castle Anthrax scene, where a group of women living alone in a castle try to seduce Gallahad in hopes he will abandon his search for the Grail, in order to elaborate on this female/feminine influence on male quests. I will also show how Sir Robin is almost deterred from his search for the grail by a queer three-headed monster to expand on this notion of the "feminine deterrent or distraction." The film indicates this failure on the men's part in the character of King Arthur, who in other narratives is shown as the epitome of "purpose;" he is being courageous, creative and aggressive in seeking out missions and completing them. Arthur's servant is named Patsy, which means a dupe or a fool, suggesting he is being duped, possibly into following a king who is really a hack because he is less of a man. Presumably, he has no purpose but to wander with a band of queerly coded men. The queer coding and its connection to purposelessness is especially evident since it is a man's duty or job to pass on a purpose, or the legacy of a purpose to his son, and these gay characters have no purpose, since they cannot naturally reproduce.



Old Woman inspecting a monk's bum.

Angel's playing horns.



How far can Arthur's men run from the queer threat at Camelot? Not far enough, since a few feet from the next scene is an "outrageous" Frenchman, who tells Arthur and his men to go "hoil their bottoms" or "he'll fart in their general direction." Later in the film, when he meets the Knights again, the Frenchman threatens to wave his genitals at the "tiny brained, wipers of other people's bottoms" and the "electric donkey bottom biters," ending with the promise of more threats at the "illegitimate faced buggerfuls!" The grotesque comedy of the scenes with the Frenchman subverts "the assumed bravery of knights in general and the bravery of [Arthur] with a comic reference to the lower body and its functions," specifically the butt. The use of the word "bugger" by Chapman is important in relation to queer anxiety, since it is an English slang for a sodomite, and "to bugger," means to perform sodomy. Why would the Frenchman appear queer apart from the several scatological references? The foreigner as queer threat is one that is prevalent in most western films, especially in films coded with medieval iconography; consider that Irena in *Cat People* is from the Balkans and threatens the existence of her "good ole American" husband, Oliver, and Dracula is from Transylvania and attacks largely English women. Their queer or deviant sexuality is highlighted largely by their foreign threat to Western ideology.

Chapman, as the head-writer of the script, creates a queer anxiety with the suggestions of anal sex, and this grotesque comedy again subverts religion. The word "bugger" literally means "a Bulgarian and a sodomite;" in reference to the Bulgarian Heretics, an 11th century order of nuns and monks who were believed to practice sodomy. The libel may have been invented with the approval of the Church, since the order was forced to leave Bulgaria, and then France, due to the charges. Chapman's initial complaint of the church's failings seem especially evident here, because one can guess the church accused the heretics of being sodomites in order to protect themselves from attacks that would undermine their beliefs, but the charge itself shows the heterocentric slant of their belief: by setting up sodomy as an aberrant behavior, the Church sets up a standard by which deviant sexual behavior that is seen as a threat to heterosexuality should be persecuted.

This queer suggestion can again be seen in the animated sequence when, from a group of monks who are pitching themselves to watery deaths, one monk is caught on a branch, and flipped onto a picture of an old woman being read to by a priest. The monk hits the priest and flips him over, causing his robe to fall exposing his butt to the old woman, who makes a curious, yet satisfied, "hmmm?" Another religious figure causes the priest to expose himself, but the choice of showing his behind and not showing his penis to the woman, is animator Terry Gilliam's choice, and it adds to the queer anxiety created by this string of hurt references. Although either choice could be queered, the various references to anal sex, and queer slurs throughout the film, seem to indicate the animation is targeted towards gay men or perhaps homophobic men. The comedy of the new grotesque enables us to laugh at the joke, as well as the participants of the joke: the jokers and the viewers. It is possible for queer people as well as homophobic people to get pleasure from the queer jokes in *Monty*

Python, since both types of viewers are really laughing at each other through these queer references.

Several more scatological references about butts, shit, and anal sex surround the tale of Sir Rohin, who is first feminized because of his constant fleeing in the face of danger. His coat of arms shows a chicken and a turkey, queering his appearance but also questioning his lineage or purpose, since the coat of arms is representative of a knight's lineage, or his family's symbol. By having a symbol of cowardice as his family coat of arms, the viewer can assume that Rohin's inclination to run away in times of danger is what was handed down to him, in place of a purpose. Also, his hair unlike the other Knights, is long and wavy, further queering his appearance since it resembles Herbert's fine wavy blond hair, who appears later in the film. His minstrels sing that he is not afraid of challenge, not even getting his "liver removed and his bowels unplugged, and his nostrils ripped and his bottom ripped off, and his balls." Robin cuts them off with, "that's enough music, lads, looks like there's dirty work afoot." Robin's masculinity is threatened consistently with references of anal sex and castration, but the "dirty" or queer work to come is even more of a danger. On one side of the shot, as Robin passes into view, we see a sign that reads "certain death," and then a shot of a tree with three knights impaled with a long jousting stick. This image adds to the threat in the mise-en-scene, but we do not see its queer potential until the camera pans over to image of the three-headed knight. The three heads of the knight (the middle one is played by Chapman) are a monstrous queer triad that has impaled the three knights with a phallic pole, suggesting sex, but they also threaten the masculinity of Sir Robin. Our conventional image of the handsome knight into a three-headed monster talking in stereotypically nasal/lisping/high tones associated with homosexuals. They argue like disgruntled lovers or hickering spouses about sleeping next to each other, whether they should kill Sir Robin, and whether they should have tea or biscuits before or after they kill him.



The Three-Headed Knight

What does he do? Nibble your bum?



When they finally realize Sir Robin has fled while they argued, the left head exclaims, "He bugged off!" associating queerness with fear, and non-aggressive behavior with the feminized man, or queerly male character. Robin's minstrels change their songs to reflect Robin's retreat, but they contain scatological references which suggest the same queer anxiety as before:

Picking it in and packing it up
and sneaking away and hugging up
and chickening out and pissing about
Yes, bravely he is throwing in the sponge

When the minstrels sing of Sir Robin, bravely "throwing in the sponge," they are alluding to his feminization, since he isn't throwing in his sword, or throwing in his towel as the wrestling cliché goes; instead he throws in what can be interpreted as a dish washing sponge, associating with a household job stereotypically connected to women. The song sets up the queer male as negative, because his cowardliness is associated with the feminine.

In the famous Castle Anthrax scene, which I mentioned previously, Sir Gallahad's masculinity is also compromised, but his monstrous temptresses, or instruments of his emasculation are young, attractive women. The leader of this all-women group attempts to force herself, and her counterparts of "eight-score young blond and brunettes all between the age of sixteen and nineteen and a half" on the "pure and chaste" Gallahad. When the "doctors," Piglet and Winston, attempt to inspect his penis, he exclaims "there's nothing wrong with that," almost sounding as if he has to assure himself of the fact. He finally agrees to some fun, when the women offer to be spanked and offer to perform oral sex, but unfortunately, Lancelot "rescues" him from the peril of the situation. Gallahad, with many protestations about being pulled from the "peril" of the palace, accuses Lancelot of being gay, which Lancelot denies unconvincingly. Women who are sexually voracious threaten Gallahad's penis/masculinity, since they are feminizing and thus, queering him. Lancelot rescues him, but from what? Perhaps the possible threat of heterosexual sex, which queers Lancelot's own character, since we are supposed to wonder what red-blooded male could refuse a nineteen-year old woman offering oral sex? Although the women feminize Gallahad, by appearing more interested in and pursuing sex, Lancelot further feminizes him since he denies him an ultimate heterosexual pleasure or privilege.

The concept of the feminized man as queer monster or non-heterosexually interested man continues further with the tale of Sir Lancelot's quest. While riding with his minstrel, Lancelot receives a note from what he believes is a damsel in distress. The "damsel" is the young prince Herbert, whose father is forcing him into marriage in hopes of increasing the size of his kingdom. Herbert isn't our traditional "damsel" in distress, but neither is he the traditional prince from Arthur's court; he whines to his father about the marriage, as a girl would stereotypically whine to her mother,

calls his father "mother" by mistake, who in turn calls him Alice by mistake. His white tunic, fine blond hair and gold crown, sharply contrast his burly, fat wearing, bulky father, especially in his tendency to want to break into Broadway-style musical numbers, reminiscent of the "silliness" or queerness of Camelot shown earlier in the film. Herbert is filling the traditional role of the princess forced into marriage and the effeminate Broadway singer/dancer, and Lancelot attempts to rescue him under the presumption he is a "fair lady." Upon slaughtering numerous wedding guests and guards, and discovering Herbert is not a girl, he explains to the King, "I thought your son was a lady," to which the king responds, "I can certainly understand that." The King becomes friendly with Lancelot, after finding out he is from Camelot, and as his son is escaping down the tower, the King cuts the rope he is climbing down, causing Herbert to fall to his death. Sir Lancelot comments, "I get carried away," after killing the best man; it appears the filmmakers are taking a stance against the unnecessary violence of medieval narratives, since he slaughters everyone from the bridesmaids playing Ring-around-the-Rosie, to a cluster of flowers on the wall, while also placing in the viewer's mind the picture of the stereotype of the queer violent psycho, such as Norman Bates. While pointing out that aggressive behaviors often associated with males are negative, the film also points out that the queer or feminized male is unacceptable, with the king choosing Lancelot over his son, by killing Herbert.¹ Although the King overlooks Lancelot's queerness, (he does prevent a heterosexual marriage from taking place and Gallahad accused him of being gay at Castle Anhrax) he is not too queer, since his original purpose was to rescue a damsel in distress, which he did with unnecessary violence. This suggests that Herbert's death was okay since his queer coding, especially his tendency to break into Broadway-like song and dance, is supposed to remind the viewer of the "Camelot as musical" reference earlier in the film.

The filmmakers "invite us to participate in the making of the meanings that make us" by creating scenes, which employ new grotesque humor (Bishop 55). So, when we view the animated sequence where the narrator recites over miniatures of King Arthur and his men that "in the frozen land of Nador they were forced to eat Robin's minstrels, and there was much rejoicing," the suggestion of male oral sex comes from our knowledge of the writer being a homosexual, and perhaps we have stumbled onto an additional hidden joke behind the production of the scenes, since the word grotesque also "applies to three different realms—the creative process, the work of art itself, and its reception" (Kayser).

In true new grotesque fashion, the Pythons are mocking themselves, while addressing queer anxieties. The several scatological references to butts, shit, "packing," and other anal and oral sex references in the film, (especially during the bunny

1 Interestingly in this scene, Chapman is playing one of the guards, that the king leaves behind to make sure his son won't run away. This hiccupping guard with the high-pitched voice, who is wearing flowers and ribbons in his hair—shows Chapman playing another in his string of several queer or queerly characterized roles in the movie.

monster scene, where one knight asks, "What does he do, nibble your hum?") on one hand, subvert our notions of maleness, masculinity, aggression, and monstrosity in the medieval. But on the other hand, they also fossilize various stereotypes we have concerning queer men, suggesting they are feminine in nature, which in turn implies the feminine is then weaker, and lesser. The universal aspect of grotesque enables us to laugh at both the monstrosities of the queer men in the film, as well as the overly (negative) masculine behavior of the knights. Periodically in the film, we see the modern narrative of the police hunting down the killer of the historian/narrator, who turns out to be King Arthur, and this serves as another example of the useless violence in medieval film, but also as a comment on academic and historical corruption of the Middle Ages into the Dark Ages. Carnival humor is supposed to celebrate the "unofficial collective body of the people and stands against the official ideology and discourse of religious and state power." (Allen 22) However, I agree with Bishop's assessment of the final closing scenes where the police arrest King Arthur and his Knights, as "the Pythons shutting down the sun," and in terms of the queerness of the film, the ending scenes "[serves as] the metaphoric containment of grotesque horrors, with a reminder of the reduced world view we suffer from:" a new grotesque, carnival humor theme (Bishop 62).

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Dear Diary—Tonight Richard and I had
our first quarrel.



The Moral Aesthetic

FAREED AWAN

Immanuel Kant explains the difference in judgments of the good and the beautiful by categorizing judgments of the good as objectively universal, whereas the beautiful is subjectively universal. I wish to show that objective universality is not needed for genuine morality and that subjective universality leads to a better understanding of morality through the elimination of the unshakable confidence one would have in objective universality.

Objective universality is the basis of Immanuel Kant's moral theory. All judgments of moral questions are judgments that one considers to be objectively true and demand agreement from all rational (i.e. moral) beings. Judgments of beauty on the other hand, according to Kant, are subjectively universal and one cannot force through argument another to believe that an object is beautiful. The basis for objective universality is the ability for autonomous law making persons to intuit what is in the intelligible world, because "... the intelligible world contains the ground of the sensible world and therefore also of it's laws." (Kant 1953, 121). Rational beings have the ability to make law, and for Kant this makes people *qua* intelligence part of the intelligible realm, and as such our laws should hold for all autonomous beings as well. Kant describes how an objective universal moral law is possible,

"...if I were solely a member of the intelligible world, all my actions would invariably accord with the autonomy of the will; but because I intuit myself at the same time as a member of the sensible world, the 'ought' so to accord. This categorical 'ought' presents us with a synthetic a priori proposition, since to my will as affected by sensuous desires there is added the Idea of the same will, viewed, however as a pure will belonging to the intelligible world and active on its own account – a will which contains the supreme condition of the former will.... This is roughly like the way in which concepts of the understanding, ... are added to intuitions of the sensible world and so make synthetic a priori propositions possible on which all our knowledge of nature is based" (Kant 1953, 122).

This is the step that Kant has to take to make morality a universally binding project. It is an interesting picture and if true, morality would be written in stone for all to see. For if reason allows us access to the intelligible realm where ultimate knowledge exists, then our reason would be able to dictate what is categorically good. But there is no reason to believe in this metaphysical construct. It is perfectly consistent and valid, but there is no proof that the mind can grasp objective good. We do not, and cannot, have knowledge of the intelligible world. We are limited by our senses, the pure (*apriori*) substance of the intelligible realm is that which we cannot know. No metaphysical system is ever certain, although we have reason to believe some more than others. But to take such a step as to claim that we have knowledge about morality is a leap no one can make, and a leap which has put us, as moral beings, in a precarious position. We want to be sure of our beliefs and have a defense of some morality over another (in order to avoid relativism) but to take it on ourselves to be the arbiters of ultimate moral law is hubris. We have no pure knowledge of morality, for knowledge is unassailable by doubt, to borrow an expression from Charles Pierce. This sort of certainty has a price in terms of our moral activity.

The Kantian picture has formed a mental framework for morality. Kantian moral questions are "Is that licit?" or "Can X be moral?" in these types of questions the licitness of an action is judged in terms of what objective universal principles may have been broken. This not only represents a framework for argument but a method of thinking about morality. One simply considers what actions are in accordance with Kant's rules and follows the logic. In the end, the logic leads to an action that every single rational being ought to do in the same circumstances. This way of thinking places the power of the universe behind a moral agent's judgment. This system gives an unreasonable amount of confidence in the law-maker.

"Even if by some special disfavor of destiny or by the niggardly endowment of step-motherly nature, this will is entirely lacking... and only good will is left; even then it would shine as a jewel for its own sake as something which has its full value in itself. Its usefulness or fruitlessness can neither add to, nor subtract from, this value" (Kant 1953, 62).

As long as someone feels he or she tried, any action they chose, according to Kant, is full of value in itself. No results of the action matter in the least if the will was good. If people were perfectly rational, perhaps this system would work, but people are not, and this moral system creates a mindset which is incredibly blinding. One's confidence in their own holiness renders them immune from any question of a moral nature. Without a complete picture of what is morally considerable in the universe and what to do in a conflict of values it is absurd to simplify morality to being merely based upon the will. This system only makes sense if one *knows* what sorts of things are objective laws of the universe. If we were to dispense with absolute necessity in moral thinking, a drastically different moral system would become prominent.

Kant believes that the pull towards morality comes from our rational nature and the objective moral law. The moral pull is one that need not be voluntary. In a given situation there is the right thing to do. This makes a very tidy moral system in that things are right or wrong, and getting people to follow Kant's great law. But in any and every moral decision one would only think whether a potential solution accords with the categorical imperative. Even if unfathomable suffering came from actions, only violating the imperative makes a moral difference in Kant's eyes. Suffering does not enter the equation of morality, only accordance with the law. It is absurd to be frigidly confident about moral truth.

Subjective Universality saves Kant's morality from itself. Kant demands the objectively categorically good will for any act to be even in the same realm as a moral act. Unless one acts from the categorical imperative, there can be no acts of moral worth (Kant 1953, 80). One wonders why Kant is so stringent in his definition of moral acts. The demands of morality on ethical beings are like the demands of gravity on a stone. I believe that the idea that morality works like a law is flawed. Laws of nature are objective and cannot be broken. In physics, experiments can show that a law does not conform with reality, but with an objective view of principles of morality, what is right must always fit with one's principles.

Objectively universal principles of morality close off the world to a system and force all acts to be judged through a very narrow lens. The belief that objective moral truth is tangible eliminates the possibility for meaningful debate. It is hubris to think that we can have knowledge of what everyone ought to do. In the end actions must make sense in the real world, not the abstract one. Consider what Kant theorizes about judgments of beauty.

"It would be ridiculous if someone who prided himself on his taste tried to justify [a judgment of beauty] by saying: that this is beautiful *for me*. For he must not call it *beautiful* if only he likes it.... if he proclaims something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a property of things. That is why he says: The *thing* is beautiful, and does not count on other people to agree with his judgment...he *demands* that they agree" (Kant 1987, 56).

In a judgment of beauty we feel that there is something *wrong* if someone disagrees with us about the beautiful. If two people were to get into an argument over the beauty of a painting, the argument would ultimately come to "What about this painting makes it beautiful?" (or vice versa) This is not a matter of taste. There are qualities, ideas and properties of the object which lead someone to believe that an object is beautiful. There can be a genuine argument over what is beautiful, or what is more beautiful. The people looking at the painting would have to ask each other for reasons to accept an error in their respective judgment of beauty. One cannot

make an error in judging what one likes, but in beauty, the object expresses its power onto us, beauty pulls us, in liking we simply scratch an itch, we push for the agreeable. We can point to the beautiful, but we do not do so decisively. We can be pulled by beauty or we can ignore it. That is a matter of choice.

Morality is not about the violation of objective principles; it should let us embrace what is better rather than constantly condemn others as worse. Using subjective universality changes the way one thinks about morality and would open up a whole new dimension. Traditional western morality considers things in terms of violations in a binary way, whereas in the aesthetic judgment one would ask about "What is better?" or "What would create more good?" This makes quality the single most important factor in judging an action. We need not only be concerned with licitness, we can be concerned about what is better. Consider if a person has \$5000 to spend. Traditional moral thinking frames this situation in terms of principles and wrongness, where the aesthetic mind this situation involves the visceral, emotional and rational levels. In a Kantian system as long as the money was spent in a way which does not use anyone purely as a means and could be rationally willed by any moral being, nothing wrong could occur. The qualitative side of aesthetically minded judgments make choosing what is better more important than fitting into what is supposedly objectively good. The moral aesthetic judgments will be based on judging a choice better on its own merits, rather than constant condemnation of that which does not satisfy Kant's objective criteria.

This shift is meant to open actions up to criticism. Kant's system makes one morally immune to all criticism if one has a good will. I wish to ask all agents: was that the absolute best one could have done? Could you have protected X better? Or Y? This is not to *blame* someone for misfortune, it is to make the sensible realm as important as the good will. Criticism need not always be thought of as a condemnation or a negative project, like art criticism, cultivating more virtues, new virtues and truth is important in morality. One person can believe that he/she ought to speak for all voices, but they need not close their mind to all criticism because of that belief, they can persuade and argue with others to try and make them see what that individual sees.

I can imagine one saying that if morality exists at all in the sensible realm, then we should be able to find it somehow. Morality would be a human construct, and this is seen as a fatal weakness in a moral system. But the same can be said about beauty. Beauty is something distinct to rational beings, and though we speak of beauty as though it were the property of objects "It makes no obvious sense to confirm or disconfirm such a judgment as 'The *Hammerclavier* Sonata is a perverse work' by collecting data" (Cavell 1976, 92). In the same way there is no available objective truth that we can fit our actions to. There may be an objective law in the end, but we do not have evidence to hold ourselves to any right now. Morality being distinct to people does not lead to relativism.

Beauty is not to be judged as merely what pleases. That would be to reduce the beautiful to the moral to what is agreeable.

"The agreeable is simply what PLEASES him; the good is what is ESTEEMED (approved), i.e., that on which he sets an objective worth. Agreeableness is a significant factor even with irrational animals; beauty has purport and significance only for human beings, i.e. for beings at once animal and rational (but not merely for them as rational-intelligent beings-but only for them as at once animal and rational); whereas the good is good for every rational being in general—a proposition which can only receive its complete justification and explanation in the sequel. Of all these three kinds of delight, that of taste in the beautiful may be said to be the one and only disinterested and free delight; for, with it, no interest, whether of sense or reason, extrins approval" (Kant 1987, 52).

The term subjective is loaded traditionally when considering morality. A subjective judgment is seen as making something a matter of taste because it cannot hold another in its conclusion with force. However I don't think that this destroys morality, on the other hand, subjective moral judgments bring morality back to the sensible realm. Beauty has deeper roots than taste, and one can argue about beauty. It seems that the ability to have an settle disputes ought to be the most important part of a moral system, not the ability to force others into valuing something.

Subjectively Universal judgments of beauty very often lead to disputes and the critic, one whose judgments are respected, will try to persuade everyone that his/her own judgments are correct. "The problem of the critic, as of the artist, is not to discount his subjectivity, but to include it; not to overcome it in agreement, but to master it in exemplary ways. The his work outlasts the fashions and arguments of a particular age" (Cavell 1976, 94). Tastes and fashions do not enter into a real judgment of beauty, it is the whole personality of the critic and the arguments he/she puts forth that will persuade. It is not simply listening to the man of practical wisdom, it is trying to show someone one's perspective on an issue, and then try to convince them that what you see is there. This is the way that real moral argument works, and there is not fanaticism that comes with the arrogant confidence in believing one can just reach out and touch the intelligible realm.

There is a reason that the sight metaphor for morality continues to be used. Sight and sensibility are commonly linked to aesthetic judgment, but I think these metaphors are also deeply rooted in moral thinking. When it comes to simple cases of morality, like a pointless murder, if we should happen upon someone who sees nothing wrong, most people would question, "Doesn't this person see what happened?" Cavell's description of aesthetic judgments is extraordinarily useful in reconsidering moral judgments.

"It is essential to making an aesthetic judgment that at some point we be prepared to say in its support: don't you see, don't you hear, don't you dig? The best critic will know the best points. Because if you do not see *something*, without explanation, then there is nothing further to discuss. Which does not mean that the critic has no recourse; he can start training and instructing you and preaching at you... At some point, the critic will have to say: 'This is what I see. Reasons – at definite points, for definite reasons, in different circumstances – come to an end'" (Cavell 1976, 93).

Most people will immediately see a brutal act on another person and feel that the actions of the murderer were obviously wrong. In a case of disagreement the feeling will initially bring out the fact that there is a conflict, but the reasons why things are wrong will eventually come out. These are basic principles of morality that people believe exist but because they know that they are not sure if those principles are objectively true those people would have an open mind to new ideas about what matters morally. Whether someone thinks in terms of pleasure and pain, or dignity and justice, the reasons why these things are good or bad will come to fruition in a debate, and they are not etched in stone. People may think they are right, or not listen to the arguments, but they should not ever have the confidence that the power of the universe is behind them. This makes real debate possible. The basic intuitions we have about morality are things we think everyone simply ought to be able to see, with or without knowledge of the truths of the universe. Most of the things that are really at stake in morality are extremely simple ideas and the lack of objective truth in morality does not lead to the isolation of relativism. Pain is something we wish to avoid, and respect, justice, dignity, fairness and happiness are all worthy of desire. Why this is so, that is open to debate, and the fact that objective truth is not part of the equation is meaningless because objective truth was never ours to have.

The first objection I could see to this system is the fact that there is no objective way to say that a given act is wrong, it does not seem that we could even consider imposing our wills on another in terms of punishment. I think Socrates' example in Plato's *Crito* provides a reformulation of the concept of punishment which responds to this criticism. Socrates argues that punishment is desirable if it promotes justice. I would be naïve to believe this is a plausible ideal in the near future, but I simply wish to show that there are ways to criticize behavior in the aesthetic system.

In thinking about criticisms which would be laid upon subjectively universal morality, I came to wonder what is at stake if morality were to lose its scientific, objective nature. This seems to be what so many systems and arguments want to preserve. Knowledge of moral truths became more important than morality. The system eclipsed its own purpose.

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Concertina: "Was it a college dance?"

Pianissimo: "No, everyone was sober."



Contributors

FAREED AWAN is a Philosopher in theory and in practice. While applied ethics and Bioethics are his main interests, he is quick to get into any conversation on things philosophical. And he will explain his argument for vegetarianism if you have 10 minutes and a small tribute of hummus. He finds Hermann Hesse profound, Pink Floyd beautiful, and life to be even more engaging than philosophy.

AARON BELLOWS is a senior Molecular Biology major from East Brunswick, New Jersey. He is minoring in Science Writing and Art History, for which he has been an apprentice teacher. As a Martindale Student Associate, he traveled to Hong Kong to study the region's religious freedom. His research is published in the journal *Perspectives on Business and Economics*. After graduation, Aaron will be pursuing a Masters degree in Molecular Biology as a President's Scholar.

MATTHEW M. BOWERMAN is a pure bred New Jersey boy from the lovely little town of Matawan. When he's not writing biographical blurbs about himself, he enjoys thinking, musing, wondering, living, loving, reflecting, reading, writing, and taking long walks on the beach right after sunset. During the past two years that Matt has been a student at Lehigh, he has been lucky enough to be able to ravenously devour the teachings and words of Professor Gordon Bearn and attempt to piece together various aspects of his life away from home. English and Philosophy excite him immensely. He would like to thank Sartre, Camus, Updike, Hemingway, and Tolkien (among others) for giving him the proof that what you write down really does matter. In the future, Matt hopes that people will find his ramblings both entertaining and meaningful.

AMY BURCHARD is a junior English major who has contributed more than her two cents' worth to the *Review*. She can be found in Drown defending ideas she doesn't necessarily subscribe to (but can appreciate) or migrating to and from Bethlehem and Lebanon (PA and NH). Amy looks forward to fame and fortune resulting from her involvement with the *Lehigh Review*. Save the kittens.

MATTHEW CERNOBYL is a senior from Bethlehem, Pennsylvania. He is graduating with a Bachelor of Science degree in Biochemistry. Upon graduation, he eagerly plans to join the working world, and is currently pursuing many employment opportunities in the biotechnology and pharmaceutical industries. He is also considering furthering his education by returning to Lehigh in pursuit of either a Masters degree in Biochemistry or certification in biopharmaceutical business or sales. Matthew would like to thank Professor Krawiec and the staff of the *Lehigh Review* for the opportunity to publish his essay in a journal of such high quality.

MEHNAZ ARA CHOUDHURY: I am a junior English and American Studies major (and Women's Studies minor), and am currently dreaming of going to graduate school. I am looking forward to working with Dr. Doty on a thesis about Alfred Hitchcock next semester, and am extremely happy that I will be able to watch *The Birds* and *Rebecca* over and over again. My goals in the coming semester are to be able to write and explain Lacan "more patiently" in my work, and thank the ladies of the second floor in Drown (and their associates) for their support in all my efforts.

DAVID FARBER, standing at an absurd 6' 2" 185 pounds (or so he says) can be found somewhere between space and time. Often spacing out and in need of time, rumor around campus is he can climb a tree much like a wing-tailed lemur. Currently a sophomore, Dave relishes in the inevitability of humanity and finds comfort in playing his guitar. Often mistaken for intelligent, Dave maintains a quirky yet refined smile and is quick to remind others that "a great man is he who has the heart of a child." I've said too much....

TIFFANY A. FOWLER is currently a junior from North Andover, MA. She is pursuing a degree in English and is also enrolled in Lehigh's five-year MA/MED program with the hopes of becoming an elementary school teacher when she graduates. She would like to thank her advisor, Jan Fergus, for her endless support and encouragement and everyone else who has contributed to making her Lehigh experience so wonderful.

MEISHA LOHMANN majors in Architecture and English and is a resourceful young woman bent on world domination. Her current hobbies include whips, piercings and sado-masochism. She also loves ponies and her pet rat. She lives by the infamous quote: "All your base are belong to us."

SUZANNE LUPOVICI of Cranbury, NJ will graduate in 2002 with a Bachelor of Arts degree in Political Science and American Studies. Currently, she is a member of the Student Senate, chair of the Student Senate Research Committee, Vice President of the History Club, Vice President and Treasurer of Phi Alpha Theta and has been an Apprentice Teacher throughout the year. She will be staying at Lehigh University as a presidential scholar next year and plans to obtain her Master of Arts in Political Science. After completing her Masters program she looks forward to attending law school in the fall of 2003.

MEGHAN MCGARRY is currently a junior. She is a History major and enrolled in the College of Education. After Lehigh she hopes to teach high school social studies.

RICHARD NOVACK is a junior from Basking Ridge, New Jersey. In his free time, he enjoys snowboarding. He is pursuing a Bachelor of Science in Biology. Upon graduation, he aspires to attend medical school and become a clinical physician.

EMMA PANKENIER is a petite Leo who likes long walks on the beach and romantic candle-lit dinners. Her idea of the perfect date is curling up in front of the fireplace and reading the *Lehigh Review* aloud while sipping hot chocolate and listening to Yanni play some smooth grooves on the sax.

CARA PITTERMAN is a sophomore English major from New York City and is searching for Noel, if anyone knows where he happens to be.

DANNY WENDLEK is a humble man who spends most of his time bogged down in some strange and crazy war. He exists in a profoundly active balance of terror with the local authorities. Well, as the great Hunter S. Thompson said, "some may never live, but the crazy never die."

PHILLIP WILLIAMS was born in Vergennes, Vermont and grew up in Rochester, N.Y. He is currently a sophomore at Lehigh, and is planning on a double major in Mathematics and Philosophy. After college he hopes to do something of some significance.

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